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ABSTRACT

Intended for regular elementary and secondary teachers, the South Dakota curriculum guide presents motivating activities to stimulate speech development of under-communicating, gifted, experientially different, or average students. Suggested situations are reported to be coordinated with South Dakota literature, the best of children's literature, with basic reading series, with state curriculum guides in other areas, and with several series of language arts texts. Stressed are activities in socialization for kindergarten through third grade, in independent thinking for 4th through 6th grades, in spoken ideas for 7th and 8th grades, in reflective thinking for 9th and 10th grades, and in persuasive speaking for 11th and 12th grades. Listed for each situation is one or more suggested activities, coordination with other subject areas, grade level, and type of student for whom the situation is appropriate. Activity objectives, procedure with materials and evaluation criteria are also given. Relevant poems are often included. Discussion and/or activities are provided for the following areas: self identity, thinking, research, listening, speech improvement, conversation, group discussion, debate, parliamentary procedure, legislative assembly, broadcasting, storytelling, oral interpretation, choral reading, creative dramatics, improvised theatre, formal theatre, individual speaking, basic speech, and speech on the contract plan. (DB)

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K-12 CURRICULUM RESOURCE BOOK

2

CREATIVE SPEECH COMMUNICATION

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FOREWORD

The language arts program in South Dakota has been revised periodically in an effort to improve instruction. In recent years, increased attention has been given to the total field of communication, with emphasis upon listening, speaking, reading, and writing, with the ultimate purpose of enabling each student to "communicate his ideas to the best of his ability."

Recently, a pamphlet centered primarily upon better reading has been prepared by a committee for publication.[1] While recognizing the other areas of communication, that committee felt that a publication centering upon reading alone, would be beneficial to both teachers and students. The Speech Association of South Dakota was motivated by similar thoughts when it voted to ask a committee to prepare a K-12 curriculum for speech communication.

This committee was responsible for the preparation of this Guide. Its printing and distribution have been made possible by the South Dakota Department of Public Instruction, Division of Instructional Services.

This curriculum in speech communication is intended to supplement and expand the speech aspects of the English Language Arts curriculum rather than to replace them. Its purpose will be to give all classroom teachers in all subject areas opportunities to incorporate motivating situations for speech communication. Evidence indicates that the average person spends most time in speech communication (listening and speaking). Adequate improvement in speech communication does not occur as a result or instruction in reading and writing.

Some overlapping of suggestions will no doubt occur, but a sincere effort has been made to emphasize important aspects of the philosophy of the teaching of speech communication and to provide the teacher with motivating projects and assignments that have worked for experienced teachers in the classroom and in the community. Since speech communication is utilized in all courses, this curriculum guide is arranged for use in a variety of classroom subjects. Both the curricular and co-curricular aspects of teaching are included.

Ideally, the trained teachers of the speech arts should be in charge of all co-curricular activities in communication and the teaching of subjects in public speech, debate, theatre, discussion oral interpretation and correction. Ideally, the trained teachers of the speech arts should also be given time to serve as consultants in serving all areas.

[1] "Every Person Has a Right to Read." State Department of Public Instruction, Pierre.

BASIC PREMISES

1. Speech is a universal form of communication.[1]
2. Speech is man's most distinctive and significant behavior.
3. Speech communication is the core of learning.
4. All teachers set the tone for furthering the development of speech communication.
5. Speech is the fastest and most adaptable means of communication.
6. Speech communication is essential to the development of the child in preparation for full participation in a democratic society through clearly expressing ideas and critically evaluating ideas of others.
7. In a sense, every teacher is a teacher of speech communication regardless of formal training.

[1] Karl F. Robinson and E. J. Kerikas. Teaching Speech: Methods and Materials, New York: David McKay Company, Inc., 1963, p. 10.

INTRODUCING YOU,
THE CREATIVE TEACHER OF SPEECH COMMUNICATION

First of all--you are a teacher. Very good!

Secondly--you teach in South Dakota. Whether that's very good or not depends primarily on the "Classroom" you create.

Thirdly--if you are an elementary teacher you have taken college courses in Speech Fundamentals, Speech Correction for the Classroom Teacher, Children's Literature, Language Arts--and possibly--in Speech Education. If you are a secondary teacher you have taken the Speech Fundamentals course and others of your own choosing.

Fourthly--you now have available for your use this Creative Speech Communications Guide--written just for you.

The Motivating Situations in this Guide have been chosen and developed to help you with your students and their problems. "In a modern world which is constantly growing smaller and in a modern society wherein man is continually in contact with others, the need to improve communication skills becomes crucial."

The Speech Association of South Dakota recognizes that the elementary school teacher plays a leading role in developing able communicators in the early grades. The secondary school teacher, in any area, continues this development by motivating his students to express orally what they have learned, the conclusions they have drawn and the questions they need to ask to continue learning.

MOTIVATING SITUATIONS

The Motivating Situations presented for your use have been chosen very carefully with YOU and YOUR South Dakota classroom in mind.

The Situations have been coordinated with your teaching in five different ways.

(1) They have been coordinated with South Dakota literature--either about South Dakota or by South Dakota writers--past and present--some you will recognize as friends of yours--and perhaps as students of yours.

(2) They have been coordinated with the best and most recent Children's Literature selections.

(3) They have been coordinated with several good basic readers, one of which you probably use right now.

(4) They have been coordinated with the several South Dakota State Curriculum Guides in other areas.

(5) They have been coordinated with several of the best and latest Language Arts Texts.

To aid you in meeting the challenge of individualized teaching, the Situations are described as to a suggested activity, area of coordination, grade level and type of student for each. Our goal is that each and every member of your class will participate in, enjoy, and improve himself with all the speaking done in your classroom. To achieve this goal, you begin with him as a human being with certain talents and experiences, plan for him accordingly, so that you can lead him skillfully as far along the path of speech growth as he is capable of progressing during his time under your guidance.

The Situations are chosen as being representative and are intended to provide a launching pad for your creativity and that of your students. Count down----

and blast off!!!

Based on the principle that EVERY TEACHER IS A TEACHER OF SPEECH, this Guide is for all teachers K-12. Both curricular and co-curricular activities have been included. It is not for just the "speech teachers" or those who handle "oral English." It is for you, whatever your primary area of teaching emphasis.

Using Speech Communication--as you are well aware from your own experience--furthers the learning process in most any area. "Speech is central to the nature of man, to the development of the person, and to the functioning of political, economic, and social institutions."

"The creative teacher, by stimulating a creative response to each situational challenge, heightens the educational values of all classroom experience. Learning becomes a product of behavior, as well as behavior a product of learning." Speech for the Creative Teacher, p. viii.

The general purpose of this Guide is to aid you in incorporating speech into your daily classroom schedule.

Because "The learning of speech begins before formal education, and the development of knowledge about speech behavior and the development of skill in speaking are necessarily continuous processes," this Guide presents an articulated curriculum K-12.

Speech communication is to be incorporated with regular classroom assignments as well as presented in specific curricular and co-curricular courses.

The motivation to use speech communication activities lies in the content--which makes it a natural situation for the educational content of your classes to go hand-in-hand with the learning experience of Speech Communication.

This Guide suggest an approach that may be adapted according to your needs.

DIVISIONS OF EMPHASIS

Training in speech communication is a continuous process, and in some respects, it is a total process. Consequently, it is impossible to teach one part of the process without affecting others. However, it is both possible and practical to put special emphasis upon one area of training during certain states of the child's development.

In this curriculum guide, it is suggested that special emphasis in the speech communication program be carried out according to the following pattern: grades K,1,2,3, socialization; grades 4,5,6, independent thinking; grades 7 and 8, presenting spoken ideas; grades 9 and 10, reflective thinking; and grades 11 and 12, persuasive speaking.

Socialization has been selected for emphasis during the first three grades because the child is learning to attend to and react to others in the classroom, in the group and in person-to-person situations. Instruction is listening, in conversation and in activities that encourage better self identity contribute to the development in this area.

Independent thinking appears suitable for emphasis during the fourth to sixth grades. Here the pupil may give more attention to research, for finding and comparing answers and opinions rather than accepting as final the first statement he reads or hears. He learns to question ideas, to think his way through to his own conclusions, and to look for verification in available sources. During these grades, the pupil may well develop considerable ability as a participant in discussion, learning to work with others in finding better answers.

While the student may have been presenting spoken ideas rather constantly in various communicative situations, it is suggested that emphasis be given to the speech before the group in individual speaking situations during the seventh and eighth grades. The beginning speech course might be introduced at this time, with the advanced course scheduled for senior high school.

Special emphasis on reflective thinking is suggested for grades nine and ten. Some acquaintance with this approach should have been made at various times in the earlier grades, but a more thorough study of the reflective method and attitude, and practice in using it in various group situations could be stressed at this time.

It is assumed that the student will reach his greatest proficiency as a communicator in both individual and group situations during his high school years. His participation in speech activities: discussion, debate, oratory, extemporaneous speaking and interpretation will have greatest emphasis in senior high activities.

It is suggested that emphasis be given to persuasive speaking during the eleventh and twelfth grades. The advanced speech course could be pointed toward this end. This emphasis should be accompanied by a constant attention to responsible speech, the speaker motivated by a consideration of what is best in terms of the public good, rather than furthering selfish ends.

The intent of the entire speech program should be toward developing capable and responsible communication on the part of all students. Contest work should be encouraged and capability rewarded, but not all communicators will be successful contest speakers. The emphasis for each student should be modified to

some degree by his individual needs and aims. With this thought in mind, the capable teacher will probably evaluate success more in terms of classroom goals than contest accomplishments.

YOUR CLASSROOM PROFILE

UNDER-COMMUNICATOR

"He just doesn't talk very much or very well." "She's the quiet type." "Can't get a word out of him, all he does is shake his head." "She talks baby talk."

All these comments and many others, you have made from time to time. You were talking about your "Under Communicator."

EXPERIENTIALLY DIFFERENT

"He's the fattest boy in the class." "She's so tall--taller than any boy in school." "His Dad's dead." "They just moved here from California." "It was rheumatic fever, you know." "Yes, the cleft was repaired just beautifully." "His folks are culturally different." That's your "Experientally Different" student you're describing.

GIFTED

"Oh, yes, she has won "Superior" the last four years." "He made up that poem all by himself." "Did you see the play they wrote and presented?" "They gave their discussion of local problems on the TV last night." Those are your gifted students you are praising.

AVERAGE

These--you don't talk about much--but you should. God must have loved the average student--He made so many of them.

They need as much encouragement as the "Under-Communicator"--as much understanding as the "Experientially Different"--and as much positive evaluation as the "Gifted."

SELF-IDENTITY

The type of individual the pupil is to become, his attitude toward himself and others, and the manner in which he will respond in a group has been partially established before he enters school. Some patterns may be traced to heritage, others to environment, but his attitude toward himself and the way he conducts himself in a group, his amount of confidence, or lack of it, has already become a part of his personality.

The teacher is often more influenced in attitude toward the pupil by these factors than he realizes. Since the teacher is destined to be a strong factor in the child's development, he needs to think about the student on an individual basis, and determine how he might best help him build a satisfactory attitude toward himself and others.

The child needs a reasonable confidence in himself and his ability to progress in his school work. If he feels inferior constantly, and has become convinced that he is less able than his classmates, he will need encouragement in building a better attitude.

There are many reasons for feeling inferior, but some factors in the child's background may give him special cause for uncertainty, and if the teacher becomes aware of the child's particular problems he can more intelligently help with his readjustment.

Among the factors that have been listed as causing feelings of inferiority are:

1. The child has been too much dominated in the home.
   Where the parents are strict disciplinarians and insist upon conformance to their desires in all respects, the child tends to have less confidence and aggressiveness.

2. Children from broken homes.
   The divorce rate in America is at an all-time high. Conflict in the home may have affected the child's adjustment. The absence of one parent may also affect the type of personality the child develops.

3. Children who have a communication background in a different language.
   There are fewer cases of this type than there were a generation ago. Some still are present, however. In some areas of South Dakota, Indian children learn the native language before being exposed to English. Children with a background of another language often develop feelings of inferiority in matters of oral communication.

4. Children from homes marked by scandal.
   Children learn to gossip from their parents, and are often more outspoken in the comments they make. Children from homes where reputations are under criticism, feel less secure among their peers.

5. Children with speech defects.
   At Kindergarten level and first grade there will be a number of children who have not mastered all the sounds. The social problem is not serious at this age, but if the difficulty remains with the child and particularly

if he has problems with lisping, stuttering or defects of organic origin, he is likely to have his defect imitated, laughed at, or otherwise ridiculed. Feelings of inferiority are frequent in this group.

6. Children with physical disabilities or scars. Birthmarks, cleft lips, scars, lameness--any one of a variety of physical disabilities that are found in the classroom tend to affect the child's social adjustment. The teacher can be an important factor in helping the child adjust his attitude toward his problem.

7. Children who come from homes of poverty. Federal assistance has alleviated the fate of the poor to some degree, but poverty can still be detected, and the child may be very conscious of it.

8. Very fat people, very thin people often have feelings of inferiority. To a somewhat lesser degree, the same is true of exceedingly short or exceedingly tall people.

These factors affect children more than we are sometimes aware.

Not every student with one or more of these problems is necessarily going to feel inferior, and he will feel less inferior in some situations than in others, but more children are affected by these factors than we sometimes realize. Dr. Lew Sarett, an outstanding teacher of speech, believed that three-fourths of every class were affected to some degree in early speech experiences.

We need to be aware, too, that each student will seek to compensate for feelings of inferiority. He may be too noisy, too active, a discipline problem, talk too constantly, be non-cooperative, or too quiet and reserved. A part of the teacher's task is to supply him with a role that will help involve him with the group and provide healthy compensations. Too often the timid student or the problem child is ignored and the aggressive, self-confident student is called upon to recite, pass out papers, run errands, be the leader, or be on a committee. Each child should be made to feel that he is as important as the next, and that he is expected to, and can do his share of assignments and duties in the class. He may occasionally fail, or fail to respond, but he should be encouraged to try again. His assurance that he is a part of the group is important to his social development, and a constructive self identity.

Self-Identity and Evaluation

The self-identity of the student speaker that has been established by his environmental situation must be understood by the teacher. The Teacher should also be continually aware that the school-class environment is a vital factor in the development of the student's self identity.

The process of positive change in self identity is a healthy developmental process. The awareness of one's own individual knowledge and abilities can often become more assuring by enhancing the perceptivity of what he might become. In the speech class, the evaluation of peers and instructor is the feedback or input to the existing self identity. There are a number of ways by which this process occurs.

Each of the input measures are significant. The teacher obviously has greater control over his own comments, so his oral and written criticism becomes his controlled input to the student's self identity.

The teacher evaluator should be aware that there are several approaches to speech evaluation-criticism.

Perhaps the most obvious is the appraisal of practical results. If the teacher is explicit in outlining goals for a particular assignment, he should be able to make a reasonable judgement of the achievement of the goal...i.e. if an informative speech...did the speech inform? Acknowledged goals should be recognized as definite achievements of the speaker. This recognition should encourage and reinforce methods and help create a sense of satisfaction which is basically inherent in two-way communication.

The teacher-critic is also involved in the worth of the ideas presented in the speech. Subject matter is a vital aspect of good communication and good ideas deserve notation and encouragement. Such recognition of worthy ideas compliments the mental processes, whether they are original thought or abstractions of research materials. The teacher-evaluator should recognize worthy ideas as a vital part of good communication.

The teacher also evaluates according to artistic standards. These are the concepts derived from theory and research in communication. Often, the derive from the teacher's academic training and research. The evaluator compares the communication event against his concept of "good speech", which in his opinion, is the goal of the training program. Often the goal is higher than the potential of abilities and related factors might produce, but as the student proceeds up the ladder of improvement, efficiency and adaptation of skills should be noted. The critic who emphasizes the acquiring of skills perhaps rewards the student for the work put into the particular assignment.

Another approach to evaluation is the effects approach. This is essentially an ethical approach to ideas and involves the judgment of the speaker in choosing his ideas for the particular occasion and the particular audience. The criteria for this is perhaps the value system of the teacher, though local or community attitudes often serve as guide-lines.

Perhaps the successful critic uses all of these approaches in a single critique. The consciousness of the approaches as tools of criticism enables the teacher to accent certain aspects at certain stages of training and gives him an opportunity to combine affirmative and negative criticism.

No particular check-list of evaluation standards will apply to all students. The judgment of the evaluator in usage of approaches to criticism is often the key to satisfactory development. The critic should remember that speaking is a natural, necessary act. On the training program, criticism is a necessary act. The use of criticism in class often calls for comments that are immediate, specific and public. The critic can make communication more desirable and enjoyable through careful use of his approach to criticism.

Student or peer criticism can also be a valuable tool for teaching. It can serve to guide or channel the criticism, often through specific questions, so that an over-concentration of negative criticism and resulting traumatic results can be avoided. The question "Was it a good speech?" is usually to ambiguous and too complicating to produce a student response that will prove valuable. Limiting or narrowing the concept of student evaluation will prove beneficial to both the speaker and critic.

Self-Identity Objectives

1. To understand the student as a product of his environment.
2. To stimulate interest in communication and to develop helpful attitudes toward the class and

the course.

3. To identify the individual role of the communicator in a democratic society:
   a. The need and responsibility of freedom of speech
   b. The right to dissent
   c. The right to cooperate
   d. The need for objective and analytical evaluation of the persuaders in society
4. To develop an attitude toward the need for improvement of speech skills.

Specific

1. To create a friendly atmosphere in the class
2. To begin an anaiysis of the needs, interests and abilities of the pupils
3. To establish the role of the students and the instructor as critic-evaluators.
4. To help the individual student to develop a constructive, wholesome attitude toward partic-apation in the work of the class.

"Getting started"--"the first approach"

The teacher should initiate steps to become acquainted with each pupil's needs, interests, and abilities. Items to be used include:

1. A speech information blank--
   Items of particular interest include: past speaking experiences, possible speech differences or deviation from normal speech, attitudes toward the speech act and audiences, attitudes toward the course.
2. Personal checklist--
   Questions can be developed which will help the instructor be aware of what the student thinks of himslef as a person and as a communicator. A paragraph discussion might accompany the questions giving the student an opportunity to compare himself with other similar self-evaluations.
3. The impliciations of friendship--
   Recognition that identification is necessary for good communication, the relationship of attitudes toward acceptability might be developed through role playing and sensitivity sessions.
4. Informal speech-conversation groups--
   Items accented might include: the need for good listening, the ability to accept criticism, the need for self-knowledge for self-improvement.
5. Interpersonal factors can be accented through: introduction of pupils--including pertinent biographical data, learning about hobbies, likes, dislikes, life-patterns of fellow classmates, analysis of speaking abilities of fellow classmates.
6. Self-identity aides include: voice recordings, short attitude talks, conversations with the instructor articulation checks, use of video-tape.

THINKING

Communication in the Language Arts curriculum usually includes four areas: listening, speaking, reading and writing. However, in terms of modern communication, thinking could still be given special attention. It is true that all four areas mentioned require thinking, but how the student thinks becomes an important factor in effective communication. The student is often told that he must think "clearly", "straight", or "critically", but he is not often told how to proceed in doing so.

Building an attitude of fairness and honesty in consideration of ideas is a central consideration in effective communication. Your student's adjustment to his listeners is also important. As the pupil develops his ability to communicate, the teacher should constantly assist him in improving his ability to use reflective thinking.

Reflective thinking has been defined as: "a scientific, impartial, unemotional investigation of a problem." Developing the ability to use this method effectively is not easy to accomplish, and the practices that improve this approach should be called to the pupils attention throughout his education as his degree of maturity enables him to understand and utilize this approach. Among the objectives that make up reflective approach, the following may prove helpful.

1. To respect the opinions and ideas of others.
2. To respect people of all races and classes as individuals with the same right to live and express themselves that any other person may have.
3. To like people, to look for their good qualities rather than centering on things to criticize. (Will Roger's philosophy--"I never met a man I didn't like")
4. To ask questions rather than to immediately disagree with a point of view we do not share.
5. To distinguish assertion, fact and opinion.
6. To evaluate reasons.
7. To identify and evaluate evidence.
8. To set aside prejudices and previously formed opinions and attempt to evaluate reasons and evidence.
9. To be aware that we never know everything about a subject. We learn some things and form conclusions. Later we may learn other facts that may change our conclusions. Our answers should always be tentative; we do not have final answers.
10. To be aware that an idea that seems true today may not seem true next month, next year or ten years from now. Likewise, something that seemed true last year or ten years ago, may not necessarily seem so today. We should learn to date our thinking and our statements.
11. To avoid evaluating a person simply as a member of a group that has certain traits and ways of behaving--Irishmen, Jews, Negroes, Indians, labor leaders, students--we should look at them as individuals. We must learn to index people--not groups.
12. To identify propaganda, fallacies, and questionable methods of persuasion: name-calling, glittering generalities, transfer device, testimony, smoke-screen, band wagon, plain folks, etc.
13. To keep in mind that perhaps the greatest asset to accurate thinking is knowledge. We should therefore constantly search for better information.
14. To the extent possible, we should examine and review the facts on important matters before we express an opinion.

Motivating Situation

To motivate the improvement of the student's facility in Thinking (Activity). Created for the entire class (Type student)

in 9-10 grades, (Grade) coordinated with Language Arts, Social Science

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: find and identify propaganda devices name-calling glittering genralities transfer testimony smokescreen band wagon plain folks	Have the students search newspapers, magazines, television programs for three examples of such devices. Advertisements will probably provide the most fruitful source, but examples may be found in other materials. The student should prepare a 3-4 minute talk in which he explains the devices found. Visual aids in the form of advertising copies, pictures, cartoons, etc., may be used in presenting the material. This may be handled as an individual speaking assignment with each speaker coming before the class, or the class may be divided into groups of 5-8 students and the examples presented in a discussion situation. If the discussion method is used, a "Gifted" group might be assigned to give the opening discussion before the class. On the second day, groups could be assigned to other rooms or various parts of the classroom and carry on assignment within the group. The first group could continue its discussion as one of the groups.	Did the student: correctly identify the propagnada device? present his material clearly and in an interesting manner? speak clearly, pronounce words well?

Motivating Situation

To motivate the improvement of the student's facility in Thinking (Activity). Created for the entire class (Type student)

in 9-10 Grades (Grade) coordinated with Language Arts, Social Studies.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: indes people avoid giving people group characteristics think of them as individuals	Exercise in Indexing: Discuss the subject of race relations. Divide the class into groups of 6-8 people. Have them choose one member as a leader. Have them give examples they have heard, read or experienced in which individuals were classified according to characteristics assumed to be common to the entire group. i. e. The Indian is lazy, drinks too much alcohol, expects the government to support him, etc. Have students give examples of Indians that react differently. Emphasis should be placed on individual differences.	Did the student: take active part in discussion? understand the principle of indexing? keep contributions short? listen to others?
think in terms of dating opinions and statements	Exercise in Dating: Divide class into groups of 5-8 students. Groups are to find examples from various sources--newspapers, magazines, books, speeches, television and radio programs and in conversation where the principle of dating opinions and statements is violated. i. e. "Senator White is an Isolationist. He opposed going to the aid of Britian in World War II."	take active part? understand the principle involved?

RESEARCH

Developing the ability to find material upon a subject is an important and continuous part of the student's education. He may start in the lower grades looking for facts and examples in conversation. As his ability to read is developed, so should his interest in finding material be expanded. He learns not to accept unconditionally, opinions and statements without some supporting evidence. If opinions are quoted, he learns to look for reasons expressed in stating an opinion.

The student also finds that an idea is not necessarily true just because it appears in print in a textbook or other publication. He develops the habit of investigating additional sources. In conversation, discussions, and speeches, he learns the importance of supporting materials, both for convincing his audience, and increasing his personal accuracy in speaking.

The student should become acquainted with sources of printed material, but he should bear in mind also that in terms of catching attention, holding interest and clarifying ideas, that he has other useful sources of information. These usually include: original thought, observation, conversation, personal experience, and perhaps travel. From these sources he finds examples, illustrations, narratives, descriptions, comparisons, explanations, dialogue, etc., that may help to clarify ideas and make them interesting.

As the student advances in his education, he should become acquainted with the standard sources of material available in the library, provided his school has a satisfactory library. When library sources are lacking, students are sometimes taken to public libraries or to a college library within driving distance.

The student should become acquainted with the various guides for locating materials,--the card index, Reader's Guide, Education, Social Science and various other guides to general and specialized materials. He should learn to utilize the encyclopedias--Britannica, Americana, Colliers, etc.

Special attention should be given to the World Almanac.[1] Particularly to the list of organizations--the 1971 issue lists more than 1000 clubs and organizations, many of which publish useful materials in the field of their specialization.

A letter to the Bureau of Documents, Washington, D.C., indicating the subject under investigation will bring a list of available materials from that source and the prices charged.

Each school should have a subscription to Between the Lines, by Charles Wells.[2] This publication is received twice monthly during the school year and monthly during the summer. It contains a valuable analysis of current problems.

Magazines that are useful include the United States News and World Report, Time, Newsweek, Current History, Fortune, The Center Magazine, Vital Speeches of the Day, Congressional Digest and the Congressional Record.

[1]The 1971 World Almanac and Book of Facts, Newspaper Enterprize Association, Inc., 230 Park Avenue, New York, N Y., 10017.

[2]Between the Lines, Circulation Dept., Newton, Penna., 18940.

Newspapers with a reputation for good reporting and objective news coverage are The Christian Science Monitor, The New York Times, The Washington Post, The Cleveland Plain Dealer, The Des Moines Register, and The National Observer.

The student should be encouraged to develop an interest in researching materials, to support ideas with evidence and authority and to be aware of documentation of ideas by others. He should learn to examine authority carefully and to distinguish it from factual evidence.

Research and reflective thinking should always be closely associated. The student develops the practice of verifying his ideas as much as possible, but is at the same time aware that he seldom has final answers. He draws conclusions with the realization that some of them may have to be altered later.

Motivating Situation

To motivate the improvement of the student's facility in Research (Activity). Created for the entire class (Type student)

in 4-6 (Grade) coordinated with Social Studies.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: become better acquainted with special printed sources of information	After the class has been sufficiently well-informed of the resources available in the school library and public library, the teacher turns attention to special sources from which material may be obtained. Among these sources are: 1. Bureau of Documents, Washington, D. C. 2. List of Clubs and Organizations in each year's issue of The World Almanac. 3. Congressmen and Senators, Washington, D. C. The class is divided into groups of 5-8 students and each group is assigned a subject which to seek information. One group is assigned to write the Bureau of Documents, one to contact the members of Congress from the state, and the remaining groups assigned to contact selected groups and organizations listed in The World Almanac. After sufficient time has been allowed for correspondence to take place--perhaps three weeks, each group reports on the materials they have received, or that is available, Groups may quote prices on some materials. i.e. Bureau of Documents.	Did the student: take an active interest in the project? carry on correspondence correctly? examine sources carefully? make constructive use of material received in giving reports? organize the project well? present the report in an interesting manner?

Motivating Situation

To motivate the improvement of the student's facility in Research (Activity). Created for the entire class (Type student)

in 4-6 (Grade) coordinated with Social Studies, Language Arts, Others .

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: share information in a learning session in a round table discussion obtain available information, then bring the information they have found to share in a "brain-storming session."* *A conference technique by which a group attempts to find a solution to a problem by amassing all the ideas spontaneously contributed by its members.	The class is divided into groups of 5-8 students. Group members are given a list of available sources. A member of each group is selected as leader. He assigns sources to members of his group. Members are also free to report from other sources not on the list, to utilize his own thinking, talk with others--teachers, parents, local authorities. On the day of the brain-storming session, groups are assigned to areas in the classroom or other rooms used, if available. The student leader presides, recognizes speakers, maintains order, and to some extent guides the discussion. A study guide, previously prepared by the teacher, or by the class and teacher cooperatively, includes some or all of the following divisions: definitions, causes of the problem, background, importance, development, solutions, or conclusions.	Did the student? show interest? show evidence of research? participate actively? listen well? speak clearly and distinctly?

LISTENING

Good listening is one of the most frequently used tools a student can improve in the classroom. Much of a child's success in school depends upon acquiring good habits of listening to others, whether it is a teacher giving instructions or a class discussion concerning some phase of a classroom assignment. The need for good listening habits does not diminish after a person's formal education has been completed. This need for good listening habits was best illustrated in 1929, when Paul Rankin surveyed 68 adults of various occupations and found that they spent 70% of their waking day in verbal communication and that they spent 9% of their time in writing, 16% in reading, 30% in speaking, and 45% in listening. At the same time that we have a demand for good listening, studies indicate that the average person is inefficient in comprehending materials presented. Dow and Irvin found that the average student listener comprehended at about 50% efficiency.

Can listening be improved? Yes! Krueger at Whittier College has reported that college freshmen improved from 18% to 56% in listening comprehension after a brief instructional period. It has also been found that students who are extremely poor listeners often make the greatest gains, often as high as 50%. Thus a student's listening habits can be improved by study organized by a creative teaching approach.

In the creative teaching of good listening habits, two concepts must be stressed. First, relate the instruction to conversational or classroom situations as well as to public speaking and second, consider how each area of listening instruction can be developed in your students as they engage in various listening activities.

OBJECTIVES

1. To recognize a personal need for good listening habits.
2. To understand that the speaker and the listener share a mutual responsibility for communication.
3. To identify the ideas being expressed and differentiate between the important and less important.
4. To judge the validity of facts given.
5. To recognize and control personal attitudes, biases, and resentments.
6. To become curious and ask questions of himself as he listens.
7. To take good notes on oral message presentation.
8. To recognize and differentiate various sounds and words.
9. To become an appreciative listener by selecting good materials to listen to.

Motivating Situation

To motivate the improvement of the student's facility in Listening (Activity). Created for the Average (Type student)

in Third (Grade) coordinated with Language Arts.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: attain a quiet, relaxed state listen to instructions	Have children give as many similes as possible for: Quiet -- as snowflakes falling a child's goodnight kiss Mother rocking her baby to sleep eyes blinking breathing, etc. Children will think of many Then say: Quiet is quiet You cannot feel it. You cannot see it. You cannot eat it. You cannot smell it. But - you can be IT! My feet are still. My legs are still. My hands are folded. My arms are still. My shoulders are still. My head is still. My lips are still. My eyes are still. I am still. This is my quiet time.	Did the students: Become quiet? Seem to be relatively relaxed? Follow instructions correctly?

Children close eyes. You make sounds. When students hear the sound, hands are raised, sound is identified.

Examples - a pin dropped
rhythm sticks
a student whispering (others like to guess who it is)
bell ringing
clock ticking
pencil writing on paper

Outdoors -- birds singing
whistle blowing
leaves rustling
cars going
trucks going

- how many more with your eyes closed can you tell which is which?

Listening and speaking

Students repeat numbers which you

have spoken in no particular sequence

6-9-3-8-4

Words: ball - tall - call - other rhyming words
Words: come - can - cake - beginning sounds etc.

Children close eyes. With rhythm sticks tap once, twice, etc. Have children, with eyes closed, listen and repeat the pattern.

Jack-In-the-Box or use different children's names.
Jack-In-the-Box - squat down.
Jack-Out-of-the-Box - jump up.
In-the-Box-Out-of-the-Box (no movements).
Children must be quiet to hear the directions.

Following directions such as-
Wendy - Paul - Walk to the chalkboard;
Write your name two times; turn around;
return to your seat. etc.

Paper excercises
1. Write odd numbers from 1 to 9 on line 1; write the even numbers from 2 to 8 on line 3; Write your name on line 7.
2. On line one write red - green - yellow; on line four write your name; on line eight write if you are a boy or a girl.

Motivating Situation

To motivate the improvement of student's facility in Listening (Activity). Created for the Average (Type student) student in the Eighth grade coordinated with speech.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: Realize that people do not listen very well	Hand out the following answer sheet: 1. i 2. MB PB SB 3. _____ Canada _____ U.S. 4. _____ VOTE 5. _____ Read the following directions only once: 1. Put a dot on the i. 2. You have been gone for a long time and you haven't had any loving for a long time. Who would you go to first, Mama Bull, Papa Bull, or Sister Bull? Circle the correct answer. 3. There has been a plane crash on the border between Canada and the U.S. just about where you see the X on the	Did the student: Get the point? Listen well?

To motivate the improvement of the student's facility in Listening (Activity). Created for the Average (Type student) student in Eighth (Grade) coordinated with Speech. (CONT)

WHY?	WHAT HAPPENS	DID IT WORK?
	map. There are six survivors, where would you bury them? Answer the question. 4. Write the word vote. 5. You are the pilot of an airplane which is flying between New York and Chicago. There are 150 passengers on board. The plane is halfway between the two cities. The carpeting of the plane is royal blue and the seats are brilliant red. The hostesses have just finished serving lunch, and everything has gone well. The pilot's wife is two years younger than he is and the co-pilot's wife is six years younger than the pilot's wife. How old is the pilot? Answers to the quiz: 1. The dot should be put on the i not above it. 2. Papa Bull (PB) should be circled since there is no such thing as a Mama Bull or Sister Bull. 3. Survivors should not be buried. 4. The word vote should be written not printed as shown on the test paper. 5. The pilot's age will be that of the person taking the quiz. The key was the first word of the statement.	

Kathleen Ramonda "Listening-A Most Important Facet" The Speech Teacher January, 1971

Motivating Situation

To motivate the improvement of the student's facility in Listening (Activity). Created for one Average (Type of student) in Kind. (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: participate with other students develop concept of left and right develop attentive listening	Procedure Have the children stand in a circle and use their left arm as a trunk and their right arm as a tail. As you read the poem to the class, have the children hold each others' trunks and tails. They can walk in a circle in circus fashion and even reverse the direction while the teacher repeats the poem several times. They should appear as elephants. Material The poem, "Holding Hands", in Listening to Poetry, by Allyn and Bacon, page 81.	Did the students: participate? keep their left and right arms straight? Listen attentively? seem to enjoy the poem?

"Holding Hands" by Allyn and Bacon

Elephants walking
Along the trail.

Are holding hands
By holding tails

Trunks and tails
Are handy things

When elephants walk
In circus rings.

Elephants work
And elephants play

And elephants walk
And feel so gay.

And when they walk
It never fails

They're holding hands
By holding tails.

Motivating Situation

To motivate the improvement of the student's facility in Listening (Activity). Created for the Average (Type of student) in First (Grade) coordinated with Mathematics (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: listen for details make their own tape by encouragement	Procedure: Play various teaching tapes for the class allowing them to use the study sheets with the tapes. Place these tapes in a learning center where children can go for extra help. The teacher can make her own tapes using cassettes and encourage the children to write their own format and record it. Various problems dealing with math may be used: using a ruler and explaining the uses of it and the different markings, simple problems using the ruler and start to measure various items, etc. Materials Wollensak Teaching Tape- Mincom Division. 3M Company, St. Paul, Minnesota. Using A Ruler #1.	Did the Students: listen carefully to the tape? seem interested? seem to enjoy? the new experience of using a tape? seem to learn the message that is made? get encouraged to make a tape of his own, or pursue another project dealing with tapes?

Motivating Situation

To motivate the improvement of the student's facility in Listening (Activity). Created for the Under-Communicator (Type of Student) in Second Grade coordinated with Art Activities (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: stimulate their imaginations in the creation of any shape, color, or size of elephant participate enthusiastically and with enjoyment give evidence of listening to the story	Procedure: The teacher reads the book to the students showing them the pictures as she reads. She would then instruct them to use their imagination in drawing and creating an elephant that was in the book or one they had created themselves. One idea which could be emphasized would be the concept of big and little since the elephant is often depicted this way. The class could use crayons, chalk, pastels, paint, or string to draw the pictures and familiarize themselves with these materials. Material "Draw Me an Elephant" by Anne Samson. (Doubleday and Company; Garden City, New York, 1967.)	Did the students: use their imagination that weren't in the book? seem interested? find this type of art project enjoyable? participate with enthusiasm?

Motivating Situation

To motivate the improvement of the student's facility in Listening (Activity). Created for the Under-Communicator 2nd Grader (Type student) coordinated with Language Arts.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: Gain the attention of the teachers' reading. Relate their own experiences in cooperation with others.	Procedure: You should have the students relate similar experiences of their own with the story- "The Turnip", which tells of a man trying to grow a turnip. It grows so big that it takes the old man, a woman, the grandfather, a dog, a cat, and a mouse to pull it up. After the story is read, you should stress the necessity of cooperation and how difficult tasks can be accomplished through the help of others. After some discussion, you could ask the students to draw the story as pictured in their minds. You would then be able to determine if the students had listened carefully. Materials Tolstoi, Alexei, "The Turnip" CHILDCRAFT Volume 2, (Field Enterprises Educational Corp, 1970) pp. 143-144.	Did the students: Listen and pay attention as you read the story? React positively to the cooperation aspect? Draw a picture of the story left in their minds after the completion of the story?

Motivating Situation

To motivate the improvement of the student's facility in Listening (Activity). Created for the Average Child (Type student)

in the 4th Grade coordinated with Science (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: note the difference between myth and fact. develop a concept of time through the use of a time line show man's progress in development of inventions learn more about the story of flight be curious	Procedure: Correlate this activity with the subject of how birds are adapted for flying. Talk about bird's adaptations for flying. Discuss how man has always wanted to fly through the air like a bird. Read the myth of Icarus to the class. Encourage discussion about this story. Hopefully this story will increase the children's curiosity about the story of flight and the invention of the airplane. The children may want to do further reading on the subject. A culminating activity could be a mural showing man's progress by use of a time line, and displaying pictures along man's road of progress in perfecting the airplane and its many uses; spraying crops, carrying passengers fighting the wars.	Did the student: do additional reading after learning more about flight? become aware of the difference between myth and fact? give sequence of events in the development of the airplane? by use of a time line and mural? Perhaps the gifted child could give some similarities between birds adaptations for flight and what makes an airplane stay up in the air. MATERIAL READ ABOUT ICARUS in GODS AND HEROS by Gustav Schwab. Pantheon Books, Inc. N.Y. 1946

Motivating Situation

To motivate the improvement of the student's facility in Listening (Activity). Created for the Average 4th Grader (Type student) coordinated with Math.

Why? What Happens? Did it work?

(Objectives)	(Procedure with Materials)	Evaluation criteris)
To teach the student to: get acquainted with various units of measurement give demonstrations thereby displaying knowledge of measurement determine WHY we need to know HOW to measure	Procedure: Introduce the topic of measurement and talk about why we need to have standard units. Talk about our need to know how to measure. Show the film MEASUREMENT 2nd Ed. 11 min. bw Coronet Films (Intermediate Grades). In this film "Don finds the whole pattern of his life is interwoven with measurement; time, temp., weight, liquid, and linear measure." Set up a book display at the reading table with books about measurement, for the child's additional reading. SUGGESTED BOOKS: TIME by Wm. M. Hutchinson. Maxim Publ. N.Y. 1959 THE FIRST BOOK OF MEASUREMENT by Sam & Beryl Epstein, Franklin Watts, Inc. N.Y. 1960.	Did the students? discuss why we need to know how to measure? discuss a need for standard units of measure? display a knowledge of how to measure and what unit to use in measuring certain things e.g. temp., liquids, etc? ask questions concerning measurement? each make contributions to the discussion? use their knowledge to work out "thought problems"?

(CONT)

(Objectives) (Procedures with Materials) (Evaluation criteria)

SIZE, DISTANCE, WEIGHT: A first look at measuring by Solveig Paulson Russel. Henry Z. Walck, Inc. N.Y. 1968.

PROF. B. AND HIS WONDERFUL TIME MACHINE. by Robt. Lasson. Albert Whitman & Co. Chicago, 1956.

SUGGESTED MATERIALS:

MATHEMATICS GRADES K-8 Block XI Measmt. Curriculum Guide for S.D. Elem. Schools, 1965.

MATH WE NEED. Ginn Modern Math Series by Wm. Brownell & A. Ruddell. Ginn & Co. 1965 pp. 122-131. Measmt.

TIME by Gene Liberty. Grosser & Dunlap Pub. N.Y. 1963.

Motivating Situation

To motivate the improvement of the student's facility in Listening (Activity). Created for the Average (Type student) in 4th (Grade) coordinated with Music (Regular curriculum area).

Why? What Happens? Did it work?

(Objectives)	(Procedure with Materials)	(Evaluation criteria)
To teach the students to: develop a discrimination between sounds identify specific instruments become aware of varying meter and different keys develop an awareness of sequence of events be able to tell how a change in the story is apparent in the accompaniment	Procedure: The recordings may be correlated with other subjects such as history or social studies, in addition to literature. Play the recordings after having discussed what the children should listen for; meter, key, voice, mood, instruments. After listening to the selection, follow with a discussion of the above points, and a sequence of events. Reading of the selection may follow listening to the recording. The students may choose to dramatize by making costumes for themselves or making puppets. SUGGESTED RECORDINGS: Fairytales: Sleeping Beauty Folktales: Peter and the Wolf Tall Tales: Paul Bunyan or Pecos Bill	Did the students: specify instruments in the selections? tell how the story affected the accompanying music? tell what was happening by listening to the music e.g. someone being chased, etc.? take an active part in discussion of the selection? identify varying meter and different keys in the selection?

(CONT)

(Objectives)	(Procedure with Materials)	(Evaluation criteria)
	Resources: MUSIC FOR THE SCHOOLS OF S.D. Listening Experiences p. 62-64. A S.D. Course of Study in Music for elem. schools Bulletin No. 63; Feb. 1, 1954; State Dept. of Public Instruction Pierre, South Dakota 1954.	

Motivating Situation

To motivate the improvement of the student's facility in Listening (Activity). Created for one Average (Type of student) in 4th (Grade) coordinated with Social Studies (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: become aware of the products into which crops are made see the many steps in production realize the value of natural resources realize how weather conditions affect agricultural products develop a skill in listening express in group discussion the thoughts from their listening experiences.	Procedure: Show the film "The Story of Bread" along with a study of the agricultural products of the state of South Dakota. The film shows farm machinery and therefore may also be used in correlation with farming in South Dakota. Discussion should follow the film. As a follow-up activity, a field trip may be taken to a local bakery. The film may also be used in connection with mass production (economics of), a study of irrigation, or a study of weather conditions in the state in relation to the kinds of crops which are grown. Material "The Story of Bread", 2nd ed. 11 min. color. Encyclopaedia Britannica Films. Primary & Inter. 1969-1971 Catalog of Educational Films. Educational Media Center.Fil, Library. USD, Vermillion, SD	Did the Students: list the various steps in the production of bread? have some questions or comments to contribute to the discussion? tell how weather conditions affect the agricultural products of South Dakota? show that natural resources are to be valued?

Motivating Situation

To motivate the improvement of the student's facility in Listening (Activity). Created for one Experientially Different (Type of student) in 4th grade (Grade) coordinated with Social Studies (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURES WITH MATERIALS)	(EVALUATE THE CRITERIA)
To teach the student to: increase his awareness of sounds increase his listening ability increase his ability to discriminate between sounds.	Procedure: For the experientially different child is the poem called "Traffic Sounds," by James S. Tippett. The teacher can bring in pictures showing different modes of transportation, perhaps in connection with a social studies unit on transportation or a safety lesson on traffic. Have a student read the poem. Talk about the various methods of transportation mentioned in the poem, and discuss which ones the students have never seen and those which they see very often. Perhaps some children can make the sounds of the traffic, and make the sound at the appropriate place as the poem is read. A recording may be made of the sounds which are heard outside the window of the schoolroom.	Did the students: Have the ability to associate the sound with the object which makes it? Discriminate between different sounds? Distinguish one particular sound among many?

(CONT.)

(OBJECTIVES)

(PROCEDURES WITH MATERIALS)

(EVALUATE THE CRITERIA)

Children may want to tell about the sounds they hear as they get up in the morning or those they hear on their way to school.

TRAFFIC SOUNDS

Taxis are honking,
Great trucks are bumping,
Autos are wheezing,
Streetcars are thumping,

Whistles are screaming,
Airplanes are zooming,
Wheel brakes are screeching,
Fast trains are booming.

Sounds of the traffic
Come rushing and pouring
Loud as the winds
When a great storm is roaring.

Motivating Situation

To motivate the improvement of the student's facility in Listening (Activity). Created for the Under-Communicator (Type of student) in 4th (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: become aware of the sounds around them be able to differentiate between sounds from experience listen for certain sounds develop a visual-auditory association discuss the sounds that we hear on our way to school or those we hear in the morning when we wake	Procedure: Make a tape recording of various sounds. The sounds can be related to any unit being studied or they can be a variety of sounds. The tape should include those sounds which the child hears everyday, and those sounds he may not hear everyday, but would recognize (sound of a train) Play each sound in isolation and have the children guess what the sound is. You will be surprised how many sounds will not be recognized even though they are common. If a tape recorder is not available, bring objects to class, which make sounds. Have the children cover their eyes while the sounds are made, and guess what the sounds are. When all guesses are made, show the class the objects. Let each child take his turn in bringing an object and making noise before the class.	Did the students: contribute to the discussion of sounds they heard? make association between the sound and the object? hear one particular sound among many? SUGGESTED MATERIALS: Tape Recorder LANGUAGE AND HOW TO USE IT Teachers ed. Book 4. by Andrew Schiller, c. 1969 Scott, Foreman and Co. Glenview, Ill.

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Motivating Situation

To motivate the improvement of the student's facility in Listening (Activity). Created for the Average student (Type of student)

in Fifth Grade (Grade) coordinated with Music (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: see that music can tell a story without a spoken word. respond to various music types and moods	Procedure: Tell or read the story to the students before the record is played. Mention the types of music which appear in the record: lullaby, waltz, march, etc. Discuss rhythm or sounds. As the record is played, students should try to identify the various selections. After the record encourage discussion. Material: "Sleeping Beauty" by Tchaikovsky, Children's Record Guild, 202A. Possible Follow-up: Dramatize the story using the record for background music.	Did the student: seem to enjoy the record? seem to follow the story through the music? identify various types of music as they were played?

Motivating Situation

To motivate the improvementof the student's facility in Listening (Activity). Created for the Average student (Type of student) in Fifth grade (Grade) coordinated with Math (Regualr curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATE THE CRITERIA)
To teach the students to: use poetry in unusual areas. read free verse.	Procedure: Read the poem to the class. The students may enjoy choral reading. Material "Arithmetic" by Carl Sandburg Silver Web, Basic Reader Bk. 5, Heath Publishers	Did the students: seem to enjoy the humorous poem?

Arithmetic

Carl Sandburg

Arithmetic is where numbers fly like pigeons in and out of your head.
Arithmetic tells you how many you loseor win if you know how many
you had before you lost or won.
Arithmetic is seven eleven all good children go to heaven
of five six bundle of sticks.
Arithmetic is numbers you squeeze from your head to your hand to your
pencil to your paper till you get the answer.
Arithmetic is where the answer is wrong and you have to start all over
again and try again and see how it comes out this time.
If you take a number and double it and double it again and then
double it a few more times, the number gets bigger and bigger and
higher and higher and only arthmetic can tell you what the number
is when you decide to quit doubling.
Arithmetic is where you have to multiply--and you carry the
multiplication tables in your head and hope you won't lose it.
If you have two animal crackers, one good and one bad, and you eat one and
a striped zebra with streaks all over him eats the other, how many
animal crackers will you have if somebody offers you five six seven
and you say no no no and you say nay nay nay and you say nix nix nix?
If you ask your mother for one fried egg for breakfast and she gives
you two fried eggs and you eat both of them, who is better in
arithmetic, you or your mother?

Motivating Situation

To motivate the improvement of the student's facility in Listening (Activity). Created for the Experientially different (Type of student)

Fifth grade (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVE)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: realize they can "grow" to any height they set their sights on value imagination	Procedure: Read the poem "Height", to the class. Discuss the poem with special emphasis on the "little guy." Material: "Height" by Anne Morrow Linbergh Silver Web, Heath Basic Reader 5, p. 299.	Did the student: seem to use their imaginations in the discussion? seem to identify with the poem (expecially the experientially different)?

HEIGHT

Anne Morrow Lindbergh

When I was young I felt so small
And frightened, for the world was tall.
And even grasses seemed to me
A forest of immensity,
Until I learned that I could grow,
A glance would leave them far below.
Spanning a tree's height with my eye
Suddenly I seemed as high.
And fixing on a star I grew--
I pushed my head against the blue.
Still, like a singing lark, I find
Rapture to leave the grass behind.
And sometimes, standing in a crowd,
My lips are cool against a cloud.

Motivating Situation

To motivate the improvement of the student's facility in Listening (Activity). Created for the Gifted (Type student)

in Sixth (Grade) coordinated with Children's Literature.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: identify and recall details presented orally. listen reflectively for the purpose of identifying the central theme of the poem. use contextual clues to discover word meanings.	Procedure: Read aloud to the students the poem The Tale of Custard the Dragon by Ogden Nash. Following the reading have a class discussion and bring up the coined words of Nash, the sequence of events, the details and description of the characters. Students may wish to culminate their discussion by making drawings of the main characters. Materials: The Tale of Custard the Dragon by Ogden Nash found in Launchings and Landings, PP. 336-338 American Book Company	Did the student: recall events of the story in sequence? give a physical description of the characters? discuss the theme of this poem or how it might apply to human relations? have difficulty finding the meaning of coined words of Ogden Nash or could he discover meaning from context?

The Tale of Custard the Dragon

Belinda lived in a little white house,
With a little black kitten and a little gray mouse,
And a little yellow dog and a little red wagon,
And a realio, trulio, little pet dragon.

Now the name of the little black kitten was Ink,
And the little gray mouse, she called Blink,
And the little yellow dog was sharp as Mustard,
But the dragon was a coward, and she called him Custard.

Custard the dragon had big sharp teeth,
And spikes on top of him and scales underneath,
Mouth like a fireplace, chimney for a nose,
And realio, trulio daggers on his toes.

Belinda was as brave as a barrel full of bears,
And Ink and Blink chased lions down the stairs,
Mustard was as brave as a tiger in a rage,
But Custard cried for a nice safe cage.

Belinda tickled him, she tickled him unmerciful,
Ink, Blink, and Mustard, they rudely called Percival,
They all sat laughing in the little red wagon
At the realio, trulio cowardly dragon.

Belinda giggled till she shook the house,
And Blink said Weeck! Which is giggling for a mouse,
Ink and Mustard rudely asked his age,
When Cystard cried for a nice safe cage.

Suddenly, suddenly they heard a nasty sound,
And Mustard growled and they all looked around,
Meowch! cried Ink, and Ooh! cried Belinda,
For there was a pirate, climbing in the winda.

Pistol in his left hand, pistol in his right,
And he held in his teeth a cutlass bright,
His beard was black, one leg was wood;
It was clear that the pirate meant no good.

Belinda paled, and she cried Help! Help!
But Mustard fled with a terrified yelp,
Ink trickled down to the bottom of the household,
And little mouse Blink stragically mouseholed.

But up jumped Custard, snorting like an engine,
Clashed his tail like irons in a dungeon,
With a clatter and a clank and a jangling squirm
He went at the pirate like a robin at a worm.

The pirate gaped at Belinda's dragon,
And gulped some grog from his pocket flagon,
He fired two bullets, but they didn't hit,
And Custard gobbled him, every bit.

Belinda embraced him, Mustard licked him;
No one mourned for his pirate victim.
Ink and Blink in glee did gyrate
Around the dragon that ate the pyrate.

Belinda still lives in her little white house,
With her little black kitten and her little gray mouse,
And her little yellow dog and her little red wagon,
And her realio, trulio, little pet dragon.

Belinda is as brave as a barrel full of bears,
And Ink and Blink chase lions down the stairs,
Mustard is as brave as a tiger in a rage,
But Custard keeps crying for a nice safe cage.

- Ogden Nash

Motivating Situation

To motivate the improvement of the student's facility in Listening (Activity). Created for the Average (Type of student) in Sixth grade (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURES WITH MATERIALS)	(EVALUATION WITH CRITERIA)
To teach the students to: retain details long enough to discuss them with the rest of the class. create visual images from verbal descriptions.	Procedure: Read aloud to the students Robert Frost's poem "The Runaway". After students have listened to the poem discuss it in two aspects - first what they saw in the poem and second what they heard in the work. Material "The Runaway" by Robert Frost Arbuthnot Anthology of Children's Literature	Did the students: contribute in discussion? Could they recall the details of how the Morgan looked and the description of where he was seen? recognize the dialogue in the poem and the sounds made by the Morgan?

The Runaway

Robert Frost

Once when the snow of the year was beginning to fall
We stopped by a mountain pasture to say, "Whose colt?"
A little Morgan had one forefoot on the wall,
The other curled at his breast. He dipped his head
And snorted at us. And then he had to bolt.
We heard the minature thunder where he fled,
And we saw him, or thought we saw him, dim and gray,
Like a shadow against the curtain of falling flakes.
"I think the little fellow's afraid of the snow.
He isn't winter-broken. It isn't play
With the little fellow at all. He's running away.

Motivating Situation

To motivate the improvement of the student's facility in Listening (Activity). Created for the Undercommunicator (Type of student) in Sixth grade (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: imaginatively enter into the experience, setting, feelings, and mood of a story. develop skill of creating visual images of a verbal description.	Procedure: Read and study Irving's "The Legend of Sleepy Hollow". Have the students listen to the record "Chilling, Thrilling Sounds of the Haunted House". It has a verbal introduction then sound effects. Have the students write an ending to the story and share it with the rest of the class. Material Rip Van Winkle and the Legend of Sleepy Hollow Washington Irving. Macmillan, 1963 "Chilling, Thrilling Sounds of the Haunted House" Walt Disney Productions	Did the students: listen attentively? write a creative ending to the story? become interested in the mood and settings of their stories?

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Motivating Situation

To motivate the improvement of the student's facility in Listening (Activity). Created for the Average (Type of student) in 7 (Grade) coordinated with Music (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
TO TEACH THE STUDENT TO: Develop an appreciation of classical music through understanding it more fully. Develop imagination in creating a story to fit what he hears.	PROCEDURE: You listen to the record wnough times so that the students can tell what events from the poem the music is depicting. Material: "The Moldau" by Smetana (See Schwann Catalogue in the Bibliography)	DID THE STUDENT: Seem to respond enthusiastically to the music? Create interesting and unusual images to depict the story in music?

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Motivating Situation

To motivate the improvement of the student's facility in Listening (Activity). Created for the Gifted Student (Type of student) in 7 (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURES WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: gain facility in formulating and expressing his ideas in response to those of the rest of the group. develop skill in picking out main ideas and retaining these.	Procedure: You read the poem to the class and then discuss various attributes, found in the poem. **Then** you have students tell of someone they know and respect and what characteristics make him admirable. Material: "If" by Rudyard Kipling All Around America Scott Foresman Text, p. 107. If you can keep your head when all about you Are losing theirs and blaming it on you; If you can trust yourself when all men doubt you, And make allowance for their doubting too; If you can wait and not be tired by waiting, Or being hated don't deal in lies, Or being hated don't give way to hating, And yet don't look too good, not talk too wise,	Did the student: Participate in both expressing his ideas clearly and listening to others? Recognize and retain the main ideas of the poem?

If you can dream--and not make dreams your master;
  If you can think--and not make thoughts your aim;
If you can meet with Triumph and Disaster
  And treat these two imposters just the same;
If you can bear to hear the truth you've spoken
  Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
  And stoop and build them up with worn-out tools;

If you can make one heap of all your winnings
  And risk it on one turn of pitch-and-toss
And lose, and start again at your beginnings
  And never breathe a word about your loss;
If you can force your heart and nerve and sinew
  To serve your turn long after they are gone,
And so hold on when there is nothing in you
  Except the Will which says to them: "Hold on!"

If you can talk with crowds and keep your virtue,
  Or walk with kings--nor lose the common touch,
If neither foes nor loving friends can hurt you,
  If all men count with you, but none too much;
If you can fill the unforgiving minute
  With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
  And--what is more--you'll be a Man my son!

SPEECH IMPROVEMENT

"Every teacher is a teacher of speech, either consciously or unconsciously, for the speech habits and the speech development of a child are affected and influenced by the activities that take place in the classroom." Talking Time, p. 1.

It is the very rare student on any level who has no room for improvement in his speech. Many "average" students can improve their voice quality, articulate a little more sharply, put the endings on their words a little more consistently, become more interesting to listen to by increasing the variety of their pitch a little.

You can motivate all your students to improve their speech--and guide their improvement as they use speech communication to carry out assignments in other subject areas. When you create such a speech improvement atmosphere in your classroom, you are not only helping the "average" students, but you are giving warm encouragement to the approximately six percent of your class who may have specific difficulties.

"Good speech habits are one of a child's most important possessions. Many children have speech difficulties that result from defective speech organs. Most speech difficulties, however, are functional rather than organic: the result of poor habits. When the problem is functional in nature, the classroom teacher can do much to eliminate it. Since speech is an essential part of daily living and enters into every classroom activity, the classroom teacher is also in a position to prevent the development of poor speech habits." For Speech Sake! p. v.

The speech of all South Dakota children should be checked upon entrance into kindergarten and hearing should be tested. All teachers throughout the twelve years should be alerted and trained to detect speech problems. The lisping 10th grader needs at least as much understanding and help as the lisping 3rd grader--if not more.

Each student's speech should be checked once every two years during the elementary grades, preferably by a specialist. If checking is done by classroom teachers with limited training in correction, then more than one teacher should take part.

If you need help in locating speech and hearing specialists in your area, contact:

Supervisor
Speech and Hearing Services
Division of Pupil Personnel Services
Department of Public Instruction
804 North Euclid Avenue
Pierre, South Dakota 57501

If you would like the U.S.D. Mobile Speech and Hearing Unit to help you with your testing, ask your principal or superintendent to write in request to:

Director
Mobile Speech and Hearing Program
The University of South Dakota
Speech and Hearing Center
Vermillion, South Dakota 57069

You, yourself, are welcome to write to the above address for further information. The services of this Unit are extended to all schools in South Dakota. An attempt is being made to test all counties within the State.

In your classroom, "speech improvement can be obtained by using materials from other subjects, by employing the many opportunities which call for talking in the school program, and by guiding practice in speaking." Pronovost.

Pronovost indicates that practices to be effective must be guided, and that speech improvement should provide:

1. Motivation which creates a desire for good speech.
2. Standards by which the child may evaluate his achievement. Have your students develop their own criteria for good speech on their own age level.
3. Short speech periods devoted to the development of the specific skills.
4. Numerous opportunities to use the skills in practical speaking situations throughout the curriculum.

In case you did not keep your text from your college speech correction class, you should get a basic theory book. A good suggestion is Improving the Child's Speech, Virgil A. Anderson, New York: Oxford University Press, 1953.

An excellent source of speech improvement materials, suitable for use from kindergarten through fourth grade is Talking Time, Scott and Thompson, St. Louis: Webster Division, McGraw-Hill Book Company. It was written specifically for teachers in the classroom, deals with all the speech sounds, and includes creative speech improvement situations involving puppetry, the flannelboard and the magnetic board, storytelling, and choric speaking.

Another good source for speech improvement activities for classroom teachers is For Speech Sake! Ruth E. Jones, Fearon Publishers: Palo Alto, California: Lear Siegler, Inc., Education Division.

"Every teacher is a teacher os speech, either consciously or unconsciously." Let's all work together to make the speech improvement in the schools of South Dakota a conscious, cooperative effort in Creative Speech Communication!

Motivating Situation

To motivate the improvement of the student's facility in Speech Improvement (Activity). Created for the Gifted (Type of student) in 4th (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATE CRITERIA)
To teach the students to: enjoy humorous choral works develop the imagination through reading and speaking increase ability to read with feeling To stimulate the students to: imagine the sound and feel of the rain	Procedure: You present this poem to the class first with intense emphasis and expression on verbs and adjectives. Be sure to pronunciate clearly and read with feeling. Then divide the class into two groups and have them read the poem. Encourage group unity and voice blending, and clear word pronunciation. Discussion may follow afterwards with some of the students relating experiences they might have had in the rain. Others may be stimulated to write a poem about the rain or any related subjects. You may have the children tell what they saw as they read the poem. Afterwards, have them draw pictures and color their impressions. This poem would be perfect for a rainy day. Material: "The Umbrella Brigade" by Laura E. Richards From Arbuthnot Anthology, Time For Poetry, p. 158.	Did the students: seem to enjoy humorous choral reading? develop imagination and feeling through the reading of their choral speaking? become stimulated about the sound and feel of rain? discuss any experiences or further their projects with rain (or related subjects)?

"The Umbrella Brigade" by Laura E. Richards (the choruses contain plash, not splash)

Group 1:
"Pitter Patter!" falls the rain
On the school-room window-pane.
Such a plashing! such a dashing!
Will it e'er be dry again?
Down the gutter rolls a flood,
And the crossings deep in mud;
And the puddles! Oh, the puddles
Are a sight to stir one's blood!

All:
But let it rain
Tree-toads and frogs,
Muskets and pitchforks,
Kittens and dogs.
Dash away! Plash away!
Who is afraid?
Here we go,
The Umbrella Brigade!

Group 2:
Pull the boots up to the knee!
Tie the hoods on merrily!
Such a jostling! Such a hustling!
Out of breath with fun are we.
Clatter, clatter, down the street,
Greeting every one we meet,
With our laughing and our chaffing,
Which the laughing drops repeat.

All:
So let it rain
Tree-toads and frogs,
Muskets and pitchforks,
Kittens and dogs!
Dash away! Plash away!
Who is afraid?
Here we go,
The Umbrella Brigade!

Motivating Situation

To motivate the improvement of the student's facility in Speech Improvement (Activity). Created for the Average (Type of student) in 4th (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURES WITH MATERIALS)	(EVALUATE CRITERIA)
To teach the students to: enjoy humourous choral works develop the imagination through reading and speaking increase the ability to pronounce words correctly increase the ability to read with feeling To stimulate the students to: Attribute human characteristics to the Hippopotamus by use of imagination.	Procedure: You present this poem when you are speaking of shortened words, such as bus for omnibus, or phone for telephone. (or abbreviations) Divide the class into two or four groups after you have read it once to them. Have the children listen to rhyme, the rhythm, and the sounds. Work on correct pronumciation and reading with good emphasis. Ask the groups to read the poem by sections or the entire piece. Out of this humorous reading should grow some discussion about other shortened words, such as photo, taxi, etc. Have the children tell what pictures they see as they read the poem. Other children may be encouraged to relate funny experiences that happened to them, or even be stimulated to write one of their own. Pupils may be interested in knowing how to pronounce certain words, and will want to know their meaning.	Did the students: use good articulation and pronunciation in expressing his choral reading? seem to enjoy the selection of humorous choral works? develop imagination through feeling and emphasis? read with ease or was it too difficult for him? get stimulated to write or read other poems? increase their knowledge of the Hippopotamus by reading this poem?

Materials:

"Habits of the Hippopotamus" by Arthur Guiterman.
Ginn Elementary English, c. 1967, p. 319

"Habits of the Hippopotamus" by Arthur Guiterman

Group 1: The Hippopotamus is strong
And huge of head and broad of bustle;
The limbs on which he rolls along
Are big with hippopotamuscle.

Group 2: He does not greatly care for sweets
Like ice cream, apple pie, or custard,
But takes to flavor what he eats
A little hippopotamustard.

Group 3: The hippopotamus is true
To all his principles and just;
He always tries his best to do
The things one hippopotamust.

Group 4: He never rides in trucks or trams,
In taxicabs or omnibuses,
And so keeps out of traffic jams
And other hippopotamusses.

Motivating Situation

To motivate the improvement of the student's facility in Speech Improvement (Activity). Created for the Undercommunicator (Type of student) in 4th (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: enjoy humorous choral works develop the imagination through reading and speaking increase ability to participate in choral reading increase ability to pronounce words correctly increase ability to read with feeling	Procedure: You present this poem to the class first, putting emphasis on correct pronunciation and reading with good expression and feeling. Then give the various parts to different children during several readings and see the delightful expressions being revealed. You should encourage the quiet students to speak loud, along with the others. Out of this reading should grow several stories or experiences that the children have to tell the rest of the class. Keep in mind that this is a humorous poem and should be enjoyed. It may be presented on a gloomy day. Material: "Daddy Fell into the Pond" by Alfred Noyes.	Did the students: seem to enjoy humorous choral works? develop imagination through feeling and emphasis? increase ability to participate in choral reading? pronunciate all the words clearly? read with ease or was it too difficult for them?

"Daddy Fell into the Pond" by Alfred Noyes

Low Voice: Everyone grumbled. The sky was gray.
We have nothing to do and nothing to say.
We were nearing the end of a dismal day,
And there seemed to be nothing beyond,

Class: Then-

One Voice: Daddy fell into the pond!

High Voice: And everyone's faces grew merry and bright,
And Timothy danced for sheer delight!

One Boy: "Give me the camera, quick, oh, quick!"

One Girl: "He's crawling out of the duckweed." Click!

Low Voices: Then the gardner suddenly slapped his knee,
And doubled up, shaking silently.

High Voices: And the ducks all quacked as if they were daft
And it sounded as if the old drake laughed.
Oh, there wasn't a thing that didn't respond

Class: When-

One Voice: Daddy fell into the pond!!

Motivating Situation

To motivate the improvement of the student's facility in Speech Improvement (Activity). Created for the Average (Type student) in 4th (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: enjoy humorour choral works develop the imagination through reading and speaking note the humor in various situations increase ability to pronounce words correctly increase ability to read with feeling	Procedure: You present this poem to the class first, reading with good pronunciation and expression. Be sure to emphasize the funny lines with feeling. Divide the class into three groups and have them read it. Encourage clear words and voices. Discussion may follow afterwards with some of the students relating experiences they might have had with various colors. You may have the children tell what they see as they read the poem or afterwards, or even draw pictures and color them. Material: "Grandpa Dropped his Glasses" by LeRoy F. Jackson. Our English Language, p. 20. American Book Co., 1956.	Did the student: seem to enjoy the humor of this choral reading? develop imagination through feeling and emphasis? increase ability to pronounce words correctly? increase choral reading ability?

"Grandpa Dropped his Glasses"

Group 1: Grandpa dropped his glasses once
In a pot of dye,
And when he put them on again
He saw a purple sky.

Group 2: Purple birds were rising up
From a purple hill,
Men were grinding purple cider
At a purple mill.

Group 3: Purple Adeline was playing
With a purple doll,
Little Purple dragonflies
Were crawling up the wall.

All: And at the supper table
He got crazy as a loon
From eating purple apple dumplings
With a purple spoon.

- LeRoy F. Jackson

CONVERSATION

Developing skill in conversation is an important part of the socialization process. Before reaching school age, the child will have developed certain habits and mannerisms in speaking under the influence of his home environment. Opportunities to supplement and improve his use of conversation, may be found in informal conversation with classmates or the teacher, in group conversation with classmates in discussing and developing work projects, and in more formal situations, such as making introductions, telephone conversations, responding to questions by the teacher when the class is in session and talking with the principal, or in other person to person situations that are more business-like in nature. Opportunities to speak before the group in activities such as making announcements, "show and tell," role playing and creative dramatics offer opportunities for further experience.

To some degree, the patterns of conversation of the classroom are substituted for those of the home. The teacher, or teachers with whom the pupils comes in daily contact, and his classmates, influence the development of his speech in conversation. The teacher the pupil listens to most frequently will have the most influence on the pattern of his speech, for good or ill. The teacher should be constantly aware of serving as model for the child.

Opportunities to influence the development in the conversation of the child are almost unlimited. However, this should be done without embarrassing the child or making him unduly the center of attention. Many opportunities for speech improvement may be utilized in group activities: speech exercises, tongue twisters, choral reading and sound drills are examples.

Instruction in the use of the telephone should be introduced during the socialization period. Many youngsters are answering the phone by the time they enter kindergarten, and call and converse with playmates quite readily during the early grades.

Training in the effective use of the telephone may well include: good manners in speaking and listening, pleasant voice and personality, keeping conversations reasonably brief and correctness in speaking.

Telephone situations in the classroom may be simulated by placing a screen between the two persons who are conversing or simply having them imagine a phone. The situation may be made more realistic by obtaining a training unit from the local telephone company. The company may also be able to provide films that demonstrate good practices in conversation. While telephone speaking should probably be introduced in the socialization period, some attention should also be given to it in later grades.

The interview may also be introduced as a more

formal type of conversation in which the student has a particular purpose or project in mind. It could be utilized in connection with a period of stress on independent thinking as one means of research of materials. It could be utilized in Junior high school or Senior high in connection with research for discussion, debate, or oratory, or in making application for summer or part-time employment.

Interviews could also be conducted as possible units in journalism, interviewing administrators, teachers, parents or community members concerning an organization, a project or a hobby.

Possible Self-Analysis

1. Did I listen carefully to others?
2. Did I avoid talking too much?
3. Was I adaptable to various subjects of conversation?
4. Did I give consideration to other points of view?
5. Was I courteous and pleasant?
6. Did I make a contribution to the conversation?

Objectives of Conversation

1. To develop ability to converse informally.
2. To listen to what others say.
3. To be comfortable with people without talking constantly.
4. To be interested in the conversation of others regardless of the topic.
5. To speak correctly in all conversational situations.
6. To avoid talking unduly about oneself.
7. To develop an interested, friendly personality.
8. To speak clearly and concisely to the point under consideration.
9. To ask and answer questions concisely.

(CONT)

(OBJECTIVES) (PROCEDURE WITH MATERIALS) (EVALUATION CRITERIA)

Materials:

English is Our Spoken Language, 3rd ed. Book 4, by Harry W. Sartain, D.C. Heath & Co., Boston, 1968 page 109

More Charades and Pantomimes, by Vernon Howard, Sterling Pub. N.Y. 1961

Motivating Situation

To motivate the improvement of the student's facility in conversation (Activity). Created for the undercommunicator (Type student)

in 4th (Grade) coordinated with Language Arts.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: make oneself understood. communicate one's ideas. increase one's vocabulary. tell and describe things. identify objects by their descriptions. use adjectives well.	Procedure: The teacher should read some riddles or poems which describe. "What is big and red and eats rocks?" Big Red Rock Eater, by Bennet Cerf, Random House Have the children guess what is being described. Talk about words that describe and give them a name - adjectives. Find ways to make descriptions more accurate. Let each student have a turn at describing something before the class, allowing the pupils to guess the object. After all guesses are made, have suggestions about how his description could have been more accurate. Next, the teacher should name a single object to the class and have them write their descriptions. It will be interesting to note now many different descriptions result. Each student has a storehouse of experiences which will influence and determine his visual preception of the spoken word.	Did the student: use any new words in his description? have adequate vocabulary? have the ability to adequately describe an object? define clearly?

Motivating Situation

To motivate the improvement of the student's facility in Conversation (Activity). Created for the entire class (Type student)

in kindergarten to 3rd grade (Grade) coordinated with Language Arts, Social Science.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: take an active part in class communication activities	Informal conversation: Class arranged in groups of 5-8 pupils, placed in circles or around tables. Asked to talk about the following subjects: favorite toys, games, birthdays, television programs, or pets. If a series of assignments are used in which the class is divided into small groups, the groups might sometimes be assigned on the basis of the classroom profile: gifted, average, and under-communicator. On the first day of the assignment, a "gifted" group might carry on their conversation with the entire class listening. Afterwards, the teacher might make suggestions to help all groups to improve conversation. On some assignments, the class profile should be disregarded in assigning groups.	Did the student: take active part in conversation? show real interest? become involved and improve relations with the group?

Motivating Situation

To motivate the improvement of the student's facility in Conversation (Activity). Created for the entire class (Type student)

in kindergarten to 3rd grade (Grade) coordinated with Language Arts, Social Science.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: take active part in conversation listen to others improve observation of things about him develop appreciation for the world, the community in which we live	Field trip: Take the class on a visit to the fire station, police station, court house, library, newspaper, bakery, grocery store, power plant. After returning to the classroom, divide the class into groups of 5-8 pupils. Have them talk about the things and people they have seen and the service the places visited provided for the community. Finding beauty about you **assignment:** Children are asked to watch for items of beauty they see on the way to school: houses, birds, flowers, fences, animals, trees, clouds, etc. Divide the class into groups as above to talk about the things that were observed.	Did the student: participate freely? give others a chance to talk? listen to others? become involved in group activity? develop a real interest in the project? participate actively? show evidence of making new discoveries?

Motivating Situation

To motivate the improvement of the student's facility in Conversation (Activity). Created for the entire class (Type student)

in kindergarten to 3rd grade coordinated with Language Arts, Social Science .

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: improve observation take active part in a communication situation listen to others	Improving community assignment: Ask the pupils to look for items that mar the attractiveness and beauty of the community, littering, poor or faulty sidewalks, weeds, buildings lacking repair, junked cars, etc. Divide the class into groups of 5-8 pupils to talk about the things they had seen. Later in the period have each group report their most interesting and important items. Have pupils suggest ways in which each one could assist in improving the attractiveness of the community.	Did the student: take active part? show originality in observation? improve involvement in communication activities need individual attention?

Motivating Situation

To motivate the improvement of the student's facility in Conversation (Activity). Created for the entire class (Type student)

in kindergarten to 3rd grade coordinated with Language Arts.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: speak effectively on the telephone develop confidence in speaking situations project personality introduce persons socially in a correct manner handle role playing in a social situation	Telephone assignment: Pupils are assigned in pairs to carry on a telephone conversation. A telephone unit, real or toy phones may be used. Pupils may make either social or business calls. Making introductions: (role playing) Correct methods of making and responding to introductions are discussed and demonstrated. Pupils are assigned in groups of three or four, assigned a role, name and/or title. Introductions are practiced and roles exchanged.	Did the student: use telephone conversation correctly? speak distinctly? have a pleasant voice? introduce correctly? speak distinctly? handle role with confidence?

GROUP DISCUSSION

Beginning with conversation on the Kindergarten level, your students will begin to move toward the study of problem-solutions and the group discussion process. Discussion may be defined as a directed, cooperative consideration of ideas or problems by persons thinking and conversing together.

Discussion lies at the very backbone of our social and political system. It was only through the cooperative deliveration of our founding fathers that the Constitutional Convention of 1787 was able, through compromising the issues involved, to produce a document that has served our nation until the present. The tradition of discussion that began in the Constitutional Convention has continued to the present. If the "committee is the heart of Congress" then "Discussion is the heart of every committee."

Due to its being closely related to individual problem solving, discussion can be an important factor in self-realization as well as its importance in arriving at group solutions. It is a valuable oral tool for it is concerned with the factors of reasoning and thinking that call for individual effort and research. Yet decisions which are made as a result of a discussion have a greater chance of working and are more likely of producing a follow-through activity than a decision which is arrived at and imposed by a single person.

In the classroom your students on the Kindergarten level in their conversation activities can develop their own standards of evaluation for group communication. As an outgrowth of achievement in conversation, group discussion of class problems may begin in the First Grade.

Having learned the elements of group discussion, your Second Grader should desire to use basic elements of Parliamentary Procedure so that he can take part in classroom government which increases in complexity until, on the Middle School or Junior High level he can effectively take part in class or all-school government. Throughout the progression of development from conversation in Kindergarten to participation in school government, your students will continue to use and discover more progressive group discussion principles based on those learned in the First Grade.

Group discussion has an unlimited number of uses. These can range from studying the meaning of a poem to the examination of how we can save South Dakota's lakes and rivers. Discussion is exceptionally adaptable for study in social studies and student government due to its close relationship to actual political processes.

Basic Steps in Group Discussion

1. Locate and define the problem
2. Analyze the problem
3. Present possible solutions to the problem
4. Select a best solution

5. Methods of putting the best solution into effect.

Not every problem will involve equal emphasis on each step. Indeed, in some instances, you may even omit certain of these steps. In general, the problems you discuss will fall into three groups:

1. Problems of fact, "What is true?" or "What exists?"
2. Problems of value, "What is it worth?"
3. Problems of policy, "What should be done?"

Possible self-analysis

1. Did I listen to what others said?
2. Did I talk too much?
3. Did I use more than my share of the time?
4. Did I use facts to support opinion?
5. Did I make up my mind before the evidence was in?
6. Did I come through the experience with any new ideas? Or just a rearrangement of prejudices?

Elementary Level

1. Did I do my share?
2. Did I stay on the subject?
3. Did I listen courteously? SCT P. 251

General Objectives

1. To help a student learn how to make effective judgments.
2. To develop the ability to state problems clearly and concisely.
3. To have students think and listen clearly, critically, creatively and analytically.
4. To develop the ability of the student to work cooperatively with others.
5. To develop skill in gathering information on a problem.
6. To teach the reflective thinking method of solving problems as suggested by John Dewey in How We Think.
7. To teach the analysis of a problem in terms of its nature, location, extent, and significance.
8. To teach the importance of determining goals in an attempt to solve a problem.
9. To teach the student how to evaluate the advantages and disadvantages of solutions to a problem.
10. The development of the student's ability to participate as an effective member of a group discussion through understanding the responsibilities and techniques of group leadership.
11. To develop participants in problem-solving on a cooperative democratic basis.
12. Speak in a direct and conversational manner.
13. Evaluate the group discussion presented. To understand the fundamental thought processes of evidence and reasoning which should be employed in one's own speaking and in evaluating the speaking of another.
14. To stimulate interest in and understanding of significant contemporary problems and issues.
15. To know and be able to use effectively the types of group discussion.

Motivating Situation

To motivate the improvement of the student's facility in discussion (Activity). Created for the Experientially different (Type of student) in Kindergarten (Grade) coordinated with science (Regular curriculum area).

why? what Happens? Did it work?

(OBJECTIVES)	(PROCEDURES WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: listen attentively discriminate between the likes and dislikes of winter cooperate in group discussion.	Procedure: Read the book and divide the class into two groups. Have each group discuss the likes and dislikes of winter. Materials Let's Find Out About Winter Martha and Charles Shapp Franklin Watts Inc., New York, 1963.	Did the Students: pay attention cooperate in a group

Motivating Situation

To motivate the improvement of the student's facility in Discussion (Activity). Created for the undercommunicator (Type of student) in Kindergarten (Grade) coordinated with language arts (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: develop a concept of who he is participate in a class discussion	Procedure: Read the book and discuss what each child's nickname at home is and what it means. Each child will want to say something. Material My Little Cabbage, Susan Purdy, Lippincott Co., New York, N.Y., 1965	Did the Student: participate express himself clearly

Motivating Situation

To motivate the improvement of the student's facility in Discussion (Activity). Created for the Gifted (Type of student) in Kindergarten (Grade) coordinated with listening (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: show discretion in his listening. practice giving and receiving detailed instructions.	Procedure: Read the story. Discuss the exact position of the animal. Play a game practicing the receiving and administering of distinct, detailed instructions. Material Inside, Outside, Upside - Down by Berenstain Stanley and Janice, Random House, Random House Building, 201 E. 50th St., N.Y., 10028 1968	Was the student: able to tell the exact position of the animal in the story? able to give and receive instructions?

Motivating Situation

To motivate the improvement of the student's facility in Discussion (Activity). Created for the Average (Type of student) in K-1 (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATE CRITERIA)
To teach the student to:	Procedure:	Did the student:
develop listening skills	Read the story and show the pictures. Discuss with the children what they do in the snow.	participate
show creative dramatization	Read the story for the second or third time, let the student do his own actions like putting his clothes on and putting his feet in different positions for different tracts.	use creativity and actively participate
write creatively - 1st grade	Have the student express his experiences in the snow in stories or poems.	express himself in his writing
	Materials	
	The Snowy Day, by Ezra Jack Keats, Caldecott Medal, Viking Press Inc., 625 Madison Ave., New York, N.Y. 1962.	

Motivating Situation

To motivate the improvement of the student's facility in Discussion (Activity). Created for the Average (Type of student) in Second (Grade) coordinated with Art (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: to develop the concept of how we talk to experiment and experience the many various sounds that they are able to make.	Procedure: This lesson would be a good one to open a unit on speech and oral communication. Read the story. Discuss the various new concepts that are presented in the book. Listen to records, tape recordings, etc., Point out the large range of pitch, diction, and intensity of different voices. Do vocal excercises and expressions in the classroom. Let the children discover the differences in the way they speak. Material: How We Talk-the Story of Speech, by Merilyn Brottman and Sylvia Sanders, Lerner Publications Company, Minneapolis, Minnesota. Various records and tape recordings, also sound effects.	Did the student: understand the various physical aspects of the speech process? do many experiemental voices and sounds?

Motivating Situation

To motivate the improvement of the studnet's facility in Discussion (Activity). Created for the Average (Type of student) in Second (Grade) coordinated with Art (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students: to become familiar with a moral and its purpose. to develop concepts regarding themselves, other countries and home and family. to participate in a discussion of the moral in the story to develop an appreciation of the artist's work through wood cuts	Procedure: The teacher would explain what a moral is and ask the students to interpret the moral found in the story, Once a Mouse. Several morals may be presented, and by discussion, the best and most appropiate one could be decided on. This story could be read, since it is fairly short, or it could be told to the class, whichever would be suitable and to the teacher's preference. As a project, the students could make designs on a potato which is cut in half. On their half, the students would carve any pattern or design, using a table knife or some fairly sharp object. This would then be dipped in ink and pressed on paper. This would give the students somewhat of a picture of a woodcut and how they are made, only in a different manner. Explain to the students that many people in India dress like the hermit in the story.	Did the Student: arrive at a logical moral? understand what a moral was and its purpose? create his own woodcuts and understand the steps in creatin them for prints? Additional Information on Marcia Brown American Educator Encyclopedia, Inc., Publishers, Lake Bluff, I p. B-391.

(CONT.)

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
	Materials: Once a Mouse, Marcia Brown, Charles Scribner's Sons, New York, 1961. Cinderella, Marcia Brown, Charles Scribner's Sons, New York, 1954.	Master. Helen Adams, The Horn Book Magazine, the Horn Book, Inc., Boston, August, 1962, pp. 342-352.

Motivating Situation

To motivate the improvement of the student's facility in Discussion (Activity). Created for the Average (Type of student) in Second (Grade) coordinated with Art (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: carry-out a group discussion. draw creative and imaginative pictures.	Procedure: The poem would be read by the teacher. This would be followed by a group discussion - talking S.Dak. up. Terms such as Mt. Rushmore, Black Hills, gold rush, plains, sod hut, and Sioux Indians should be discussed. Then the poem could be read again and the students instructed to draw, paint or color something visualized when the poem was read or something that come up in the discussion. When the pictures are done the students could explain to the rest of the class what they depicted. Materials: The poem "South Dakota" found in Pasque Petals, March 1968, page 154. Also one would need art materials such as crayons, chalk, paint, pastels etc. (whichever medium the teacher chooses). These activities are correlated with the S.Dak. State Art Curriculum Guide p. 33 2D, 25 2D, 16 2D, 9 2D, 13 2D, 23 2D.	Did the students: all participate in the discussion have worthwhile items to contribute? have complete understanding? pictures show creativeness - or were they copied from a neighbor?

"South Dakota"

Where you can breathe! Where you can see!
The Dakota praries beckon to me.
Table-land mostly, a few buttes in the west
Where colorful sunsets will show up the best.

A sky so beautiful! beyond belief!
Inspired the name of a great Indian chief!
As earth shadows deepen, its colors increase,
Constantly changing--will they never cease!

Now darkness approaches on soft moccasins
You stand in silence...dreading retreat.
Stars soon appear, No one can conceive
The beauty Dakota praries achieve!

- B. A. Richardson, Huron

Pasque Petals, Vol. LXII, March, 1968, No. 9
page 154.

Motivating Situation

To motivate the improvement of the student's facility in Discussion (Activity). Created for the All (Type of student) in Two (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students: to discuss summer happenings. to discuss the seasons and nature to discuss the activities for a holiday.	Procedure: Teacher reads poem, Summer, to introduce discussion of summer vacations. Poem also leads into discussion of fall and the seasons, which lead into discussion of nature. Holiday activities and plans could be discussed. Summer The clouds are high and billowy white. Mr. Sun shines through so very bright. Children dance and swim and sing, They do a lot of everything, In Summer. The sand piles high, along the beach, Within the children's easy reach. Sounds of laughter, tears of joy, Then a shout from a little boy, In summer.	Did the students: all actively participate or only a few? use their imagination and put their feelings into their thoughts?

(Summer cont.)

Autumn brings a firelight bright.
Such a very pretty sight!
Leaves of red, a lily pad,
Tales of fun and gaiety they'd had,
In summer. -----Marvil Van Beek

MoTivATing SiTuaTion

To motivate the improvement of the student's facility in Discussion (Activity). Created for the Average (Type of student) in 4th Grade (Grade) coordinated with Physical Education (Regular curriculum area).

WhY? WhaT Happens? Did iT WorK?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: correct posture habits by making them aware of correct posture. learn why we need good posture. strive for and maintain good posture habits.	Procedure: Show the film "Posture Habits" Coronet Films. Intermediate Grades. 11 min. bw. Motivates the student to cultivation of good posture habits in standing, walking, and sitting positions. After viewing the film, talk about the posture habits of the students. Ask them what bad posture habits they have. Talk about why we should use good posture, and practical applications of posture, a very good example being the way some girls sit. A favorite experiment is to see if they can walk while balancing a book on their head. If possible, set up a display of books in the reading corner, for the children's additional reading of posture. Materials: 1969-1971 Catalog of Educational Films, Educational Media Center. Film Library. The University of S.D. Vermillion, South Dakota.	Did the students: become motivated by the film to speak freely of their posture habits? become aware of their posture habits? correct any of their posture habits? maintain good posture?

Motivating Situation

To motivate the improvement of the student's facility in Discussion (Activity). Created for the Average (Type of student) in 4th Grade (Grade) coordinated with Art & Science (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: stimulate the imagination. develop oral expression. increase discussion skills. improve the vocabulary. become aware of how people live and work together	Procedure: Have the book read on an individual basis. It can be compared to the story of Cinderella, as the book listed is about a "poor little Rich Boy" who lives in a palace. The students may be motivated to find Russia on the map and learn more about Russia. The book may be used when studying transportation. Materials: The Fool of the World and the Flying Ship by Arthur Ransome, N.Y.: Farrar, Straus and Giroux, 1968.	Did the student: use any new words? become stimulated by the book to write creatively or imaginatively? contribute in discussion?

MoTivATing SiTuaTion

To motivate the improvement of the student's facility in Discussion (Activity). Created for the experientially different child, (Type of student) in grades 3-5 (Grade) coordinated with Social Studies (Regular curriculum area).

Why? WhaT Happens? Did iT work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: realize how fantasy is used to some extent in contrast to realism. discuss the feelings people often have when new neighbors move in. become aware of family life and how people in the community think and work together. become more aware of the feelings of people as shown through a story of animals.	Procedure: This book can be read to the class as a whole at a specific time during the day. A chapter at a time can be read or the teacher can pre-read the chapter and relate it to the class a story. Discussion should follow. The children should be aware of the difference between fantasy and realism. A discussion could turn to the subject of family and community life, and how people get along and work together. From the book the children can see the value of thinking things out and reasoning, before making hasty decisions, or drawing incorrect conclusions. The child may like to write a story about the emotion "love" or "fear", etc. Puppets can be made and a skit worked out among the students.	Did the student: differentiate fact from fantasy? realize what feelings he has? cognizant of what he does "inside himself" when he feels certain emotions, e.g. fear? give examples of how people live and work cooperatively together?

(CONT.)

A map may be drawn of the area in which the animals live.

Materials:

SUGGESTED MATERIALS:

RABBIT HILL, by Robert Lawson, a NEWBERRY AWARD BOOK, The Viking Press. 1944.

MoTivATing SiTuaTion

To motivate the improvement of the student's facility in Discussion (Activity). Created for the Under-communicator (Type of student) in 5th grade (Grade) coordinated with Language Arts (Regular curriculum area).

Why? WhaT Happens? Did iT work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: realize that language can change with time and situation. understand how words can originate. bring about an awareness of the various levels of language and an interest in using each level as effectively as possible.	Procedure: Prepare and play a tape of a school-centered conversation using slang of 20-25 years ago. Discuss how this conversation would sound using slang of today--- without slang at all. Discuss occupational slang (jargon). How is it different from other slang? Discuss different language levels in the classroom as compared to the playground. Oral activity--- One pupil thinks of a sentence using slang. Other pupils try to think of ways of saying the same thing. Materials: Enrichment films: "Do Words Ever Fool You?" 11 min. bw, Coronet Films, 65 E.S. Water St., Chicago 60601 "Who Makes Words?" 11 min. bw, Coronet Films Books: Comfortable Words, Bergen Evans, Random House, N.Y. 1962 Hog on Ice and Other Curious Expressions, Harper Row N.Y. 1948 by Charles E. Funk Tree of Language, Helen And Charlton Laird, World Pub., Co., Cleveland, 1957	Did the students: differentiate between meanings when given sentences using a word in regular context and in slant text? recognize jargon as opposed to common slang? use different levels of language effectively?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
	Books cont. A Gaggle of Geese, Eve Merriam, Alfred A. Knopt, Inc., N.Y.	

Motivating Situation

To motivate the improvement of the student's facility in Discussion. Created for the Average (Type of student) in Grade 5 (Grade) coordinated with Science (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: interpret meanings of the poem. be aware of the importance of Edison's contributions. be involved in group discussions.	Procedure: Use the poem "And Yet Fools Say" as a motivation for study of scientific inventions or the life of Thomas Edison. Read the poem. The riddle like fashion of the poem will facilitate group discussion. Points to raise in discussion are: How many of Edison's inventions can you name? How many of these are mentioned in the poem? Will Edison ever be forgotten? Why? What is the significance of the last line? Material: Poem- "And Yet Fools Say" by George S. Holmes from Arbuthnot Anthology of Children's Literature And Yet Fools Say He captured light and caged it in a glass, There harnessed it forever to a wire; He gave men robots with no backs to tire In rearing burdens for the toiling mass. He freed the tongue in wood and wax and brass, Imbued dull images with motions fire, Transmitted metal into human choir- These man made miracles he brought to pass.	Did the student: become motivated to do more research? participate in the discussion? become curious in his conversation?

Bulbs banish night along the Great White Way,
Then thread of copper throb with might unseen;
On silver curtains shadow-actors play
That walk and talk from magic-mouthed machine
While continents converse through skies o'erhead--
And yet fools say that Edison is dead!

George S. Holmes

Motivating Situation

To motivate the improvement of the student's facility in discussion (Activity). Created for the average (Type student)

in 5th grade (Grade) coordinated with Physical Education.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: list factual references in the story. list rules of baseball and their origins according to the story.	Procedure: After students have read the story they will love to discuss it. During discussion bring our historical facts from the story. Also discuss various baseball terms and how they came about. Students may like to listen to the poem "Casey at the Bat" by Ernest Lawrence Thayer as a follow-up. Materials: Story -- How Baseball Began in Brooklyn by Le Grand from Silver Web Basic Reader, bk. 5, Heath Pub. Co.	Did the student: list historical facts from the story? list baseball terms and rules and their origins according to the story?

Motivating Situation

To motivate the improvement of the student's facility in Discussion (Activity). Created for the Experientially different (Type Student)

in Sixth grade (Grade) coordinated with Math.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: discuss the practical use of numbers. participate in an exchange of ideas showing courtesy and consideration for others.	Procedure: Introduce students to the book "The Day the Numbers Disappeared". Before reading the book to the students have them discuss what they would imagine a day would be like if there were no numbers. After the discussion period read the book to the students and compare situations that they brought up in their discussion and situations in the book. Materials: The Day the Numbers Disappeared by Leonard Simon and Jeanne Bendick McGraw Hill Book Company New York, 1963 S.D. Math Curriculum Block XII-Problem Solving pp. 126-129	Did the student: volunteer information relative to the discussion? listen courteously to contributions of others?

Motivating Situation

To motivate the improvement of the student's facility in Discussion (Activity). Created for the Undercommunicator (Type student)

in Sixth Grade (Grade) coordinated with South Dakota Literature.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: vocalize their interests, expecially undercommunicator. gain an appreciation for differences in people.	Procedure: Read to the students the poem Stewardship Project Gifts taken from the March 1969 issue of Pasque Petals. After reading the poem discuss what small, things they see day after day that are glad they can see. Point out and help students realize that some things do not have the same meaning to all people. Everyone puts different values on different things and we must respect the feelings of others. Following the discussion some students may wish to write a poem on something that has special meaning to them. Stewardship Project - Gift A big gray elephant, A small brown bee, A little purple violet, A tall green tree, A tiny red boat, On a blue sea, All these things you gave to me When you made my eyes to see! Thank you God!	Did the students: participate in the discussion? feel offended by others because of their contribution to the discussion?

Motivating Situation

To motivate the improvement of the student's facility in discussion (Activity). Created for the Average or Gifted (Type student) in Sixth grade (Grade) coordinated with Social Studies.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: create interest in and appreciation of ancient Egyption culture. develop understanding of ancient Egyptians interests, abilities, motives, ideals. understand the roll of religion in life of the Egyptians. life in Ancient Egypt.	Procedure: Have a group of five students work together, four students reading books and one to work as organizer. After reading have students prepare a symposium on four areas of Egyptian culture. Example: 1. Religion, 2. Urban life, 3. Village life, 4. Nile River. When giving oral reports one student serves as chairman. With the chiarman acting as announcer, students give reports to entire class. Follow this with a class discussion comparing our life with life of ancient Egyptians. Materials: Scarab for Luck, by Enid LaMonte Meadowcraft Thomas Y. Crowell Company, New York, 1964 The Golden Goblet, by Eloise Jarvis McGraw Coward - McCann, Inc. New York, 1961 Mara, Daughter of the Nile, by Eloise Jarvis McGraw Coward - McCann, Inc. New York, 1961 Christophe in Egypt -- The Odyssey of Pharaoh's Cat, by Inge Fischer, Lion Press, New York, 1968 S.D. Social Studies, Year 6, Unit 1 "The Gift of the Nile" p 12. II Sociology and Political Science	Did the student: organize material? reading cover the topic completely? take part in the discussion? show interest in the project?

Motivating Situation

To motivate the improvement of the student's facility in Discussion (Activity). Created for the Undercommunicator (Type student)

in Sixth grade (Grade) coordinated with Children's Literature.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: identify with the main characters in the story and their adventure in running away from home. serve as a motivation for students to relate some adventure they have had or would like to have.	Procedure: Chapter by chapter read to the students the book, From the Mixed-Up Files of Mrs. Basil E. Frankweiler. Follow the reading of the book with a discussion of the main characters, their bravery, their good thinking, their well-planned ideas, and their creativity. Use this as a creative stimulus to have the students write an adventure they have had or would like to have and share it orally with the class. Material: From the Mixed-Up Files of Mrs. Basil E. Frankweiler, by E. L. Konigburg Antheneum, 1967 The story centers on two children who run away from home, spend their stay at the Metropolitan Museum of Art in Manhattan and solve the mystery of "Angel". The themes are creativity, imagination, free thinking, and keeping a secret. This book may be read aloud or it may be used as outside reading for each child to read.	Did the students: pay attention during the reading of the book? discuss and recall details from the story that illustrated the bravery, good thinking, planning, and creativity of the main characters?

Motivating Situation

To motivate the improvement of the student's facility in Discussion (Activity). Created for the experientially different (Type student)

in Sixth grade (Grade) coordinated with Children's Literature.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: share with the class personal observations of unique phenomena of animals. enjoy the quaintness of poetry of Ogden Nash. write and tell stories or poems students create about an imaginary animal.	Procedure: Read to the class the following poems: The Octopus by Ogden Nash and The Porpoise by Ogden Nash. After reading, discuss with the class any certain animals that they are acquainted with that is peculiar in its own way. Bring out the contributions that can be made by pupils who have lived in different geographical areas at one time. Also discuss the uniqueness of poetry of Ogden Nash and the words he has coined. Have students then write a poem of a story of an imaginary animal, using the various unique characteristics of other animals that were mentioned in the class discussion. Share stories or poems with the entire class. Materials: Calalcades - Book 6 Scott Foresman New Basic Readers Page 351	Did the student: Pay attention during the reading? note "coined" words during the reading? participate? enjoy hearing the stories and poems of other classmates?

The Octopus

Tell me, O Octopus, I begs,
Is those things arms, or is they legs?
I marvel at thee, Octopus;
If I were thou, I'd call me Us.

- Ogden Nash

The Porpoise

I kind of like the playful porpoise,
A healthy mind in a healthy corpus.
He and his cousin, the dolphin,
Why they like swimmin like I like golphin.

- Ogden Nash

About the Teeth of Sharks

The thing about a shark is - teeth,
One row above, one row beneath.

Now take a close look. Do you find
It has another row behind?

Still closer - here, I'll hold your hat:
Has it a third row behind that?

Now look in and ...Look Out! Oh my,
I'll never know now! Well, good-bye.

- John Ciard

Motivating Situation

To motivate the improvement of the student's facility in discussion (Activity). Created for the undercommunicator (Type student)

in 7th grade (Grade) coordinated with Math.

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: express himself freely in matters in which he is interested. understand the consept of the change in time from one zone to another.	Procedure: During a study of "time" in the math curriculum, have the class read The Day of Two Noons. After reading it divide the class into buzz groups and have them discuss the problems and concepts of daylight savings time. Have each group prepare a question or problem about daylight savings time to be answered by the other groups. (ex. John lives in New York. His father is making a trip to California and promised to call home when he gets to his hotel at 6. p.m. At what time should his family in New York be prepared for his call?) Material: "The Day of Two Noons" in Reading Roundup, Heath, 1958. S.D. Math Curriculum, K-8, 1965, p. 116 (Time)	Did the student? contribute an idea or question which added to the groups understanding? understand the concept so that he could ask a good question or problem and answer the others?

CONTINENTAL CROSSING

Set back your watches, this is Mountain Time.
We turned the hands, and moved "Now" back to "Then,"
Given a second chance to live again
This last hour, differently--as if the dime
Slid through the slot and back, with all it bought.
An unearned hour--and how should it be spent?
In merriment, in dreams of long content,
In private prayer, in philosophic thought,
Pondering time and space to understand?
We cut the deck, and dealt another hand.

- Dorothy Brown Thompson

Motivating Situation

To motivate the improvement of the student's facility in Discussion (Activity). Created for the Average (Type student) in Seventh (Grade) coordinated with Language Arts.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: gain skill in participating well in discussion. relate the myths and stories of the past today.	Procedure: The teacher reads the story "Ullysses and Cyclops" from Stories to Tell or Read Aloud, Then have students use encyclopedias and other research material in the library or which the teacher has gathered which contain more information on the Gods and goddesses of myths and the ideas or things we have today which relate to these, such as some of the constellations. These findings are brought to class and discussed along with what they learned in the story. Materials: Stories to Tell or Read Aloud, by Anne Simley, Burgess, Publishing Company, Minneapolis, Minn.	Did the studen.: add something of worth to the conversation? see the relationship between what we do and think today and what was contained in the myths?

Motivating Situation

To motivate the improvement of the student's facility in Discussion (Activity). Created for the Average (Type of student) in 7th grade (Grade) coordinated with Science (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATE THE CRITERIA)
To teach the student to: relate recent scientific events through literature. develop interest in current affairs through group discussion. be able to discuss objectively and courteously.	Procedure: Read the poem to the students, Apollo 8. Coordinate it with material used in unit on rockets or recent scientific launchings. Have students do outside research and then present a group discussion on current trends. Materials Apollo 8, December 21, 1968, by Thelma Hillward, Cocoa, Florida. Pasque Petals. Jan., 69 Today, three astronauts were launched to the dark side of the moon..... for earths' enlightment. They will be there for Christmas, when they tell us what they see, from that great altitude, Will we earthlings lift our thoughts with them, above our earth-bound, selfish, hatefilled littleness, and begin to prove that brotherhood of man and the omnipotence of God in a universe of Love?	Did the student: show interest in the research they had done and the rocket plans for the future? Did the discussion move and progress in a logical sequence? Was the discussion motivating?

Motivating Situation

To motivate the improvement of the student's facility in Discussion (Activity). Created for the Average (Type of student) in 7th grade (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: use his imagination freely and constructively. acquaint himself with books which will stimulate their interest in reading.	Procedure: Have each student read the book, A Wrinkle in Time. Then have them discuss the wide possibilities of the book and of traceling by means of tesseracting. Have them work up their own story around this word and sharing it with the class. Material: A Wrinkle in Time by Madelain L'Engle, 1962 Newberry Award Winner. New York: Farrar, Straus	Did the student: really let himself go and use his imagination? understand and enjoy reading the book or react in any way to it?

Motivating Situation

To motivate the improvement of the student's facility in Discussion (Activity). Created for the Average (Type of student) in 7th or 8th (Grade) coordinated with Social Studies (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student: the meaning and purpose of our flag to recite pledge of allegiance and discuss it. to discuss all sides of the issue (patriotism in this case)	Procedure: Use these resources for background information "Something for Youth to Believe In", Billy Graham, Reader's Digest, June 1969. How Children Fail, John Holt, Dell Publishing Co. New York, N.Y., 1964, and "Children Who hate School", Nat Hentoff. Parent's Magazine Feb. 1970, and Road to Follow, Scott Foresman & Co. Chicago, Ill. 1964. This special information will help you as a teacher to have more background on patriotism. Near special days, such as Flag Day, Vets Day, Memorial Day, etc. have a study and discussion of the pledge of allegiance.	Did the student: learn an appreciation of the flag participate and was the discussion thorough?

Motivating Situation

To motivate the improvement of the student's facility in Discussion (Activity). Created for the Average (Type of student) in 8th grade (Grade) coordinated with Social Studies (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURES WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: To develop an appreciation of South Dakota Literature. to improve communicative skills in small groups.	Procedure: Read a children's book on their age level that would connect with their South Dakota studies. Divide the class into four or five groups depending on size of class. Would give undercommunicator a chance to join in without being too hard for them. Have each group take a different stage in making of dam, for instance: choosing site, getting valley ready, building dam, building outlet, the dedication, or anyother combination you want. After a brief discussion have students change groups leaving one behind to tell the next group what they discussed. This way all will have a chance to talk. Materials suggested: South Dakota Studies K-12 Oahe Dam, Master of the Missouri, by Martha Coon, Harvey House Publishers, 1969	Did the student: gain an appreciation and understanding of the work involved in the dam? develop small group techniques? Was each group successful in its research and discussion?

Motivating Situation

To motivate the improvement of the student's facility in Discussion (Activity). Created for the Average (Type of student) in 8th (Grade) coordinated with Social Studies (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to:	Procedure:	Did the student:
Use discussion techniques in reviewing an historical event.	Students study an event, i.e. "The Great Depression."	utilize knowledge of both techniques and materials?
	The instructor prepares a discussion-progression outline.	
	5-8 students meet and discuss informally using the outline as a guide.	develop verbal skills?
	The discussion is taped for future evaluation by the speech teacher.	

DEBATE

Debate can be one of the most creative speech communication activities used in any subject in either the elementary or secondary schools of South Dakota. Anytime the subject under discussion arrives at a question of choice, then debate can enter in a creative approach to examine the opposing solutions. In its simplest form, debate can be considered as a "directed, cooperative consideration of ideas." Huckleberry p. 261.

One has only to observe that children of all grade levels like to debate. Just watch how children will divide on an issue for the sake of the fun involved. If debating would not be fun it would not occur in both in and out of the classroom. It is fun, for it involves an exercise of ideas and a contest between the sides involved. At the same time the children involved are having fun in this contest, they are learning new information and finding more effective means to express their ideas to gain the acceptance of their views.

The subject matter for debate is limited only to matters in which there is no alternative course of action or choice. The topics which can be debated range from "Which dress should I wear?" and "Should we have a field trip?" to the most difficult "Should the U.S. recognize Communist China?" and "Should the gasoline engine be abolished in the U.S.?"

Just as the subject matter for debate is limitless, the uses of debate are also many. Debate can be an outgrowth of a discussion or it can lead to a discussion or parlimentary session as a follow-through on the topic after interest has been created. Debate can be used creatively in studying contrasting theories in science or mathematics as well as in the study of the most significant of our contemporary national and international problems. The limits that exist in using debate as an oral activity in any class are only those that exist in the **mind of the teacher.**

Historically, debate is an ancient and honorable form of communication. In our own nation's history, many of the most eloquent and effective recorded speeches were a result of a debate. These speeches could include the debates in the British Parliament over the American Revolution, the debates in the various states on ratification of the American Constitution, the Pre-Civil War Wabster-Hayne debate, the Lincoln-Douglas debates, and more recently, the Kennedy-Nixon debates on national television in 1960 and the Congressional debates on Vietnam. From the beginning, Debate has involved the highest expression of Freedom of Speech as expressed in the First Amendment to the Constitution of the United States. At the same time, it calls for the most responsible use of communication for it involves influencing of beliefs in other persons. For this reason alone the principles of debate should be taught throughout the entire school years of each child. Thus, debate in valuable in the regular

classroom activities, as a separate course in speech curriculum, and as a co-curricular activity for each adds differing aspects to the total education of the student.

DEBATE OBJECTIVES

1. To understand the value and importance of debate in democratic decision making.
2. To formulate and analyze debate propositions.
3. To research contemporary problems and build affirmative and negative cases on these problems.
4. To experience the procedures under which various types of formal debate operates.
5. To experience the judging of debate. (To use correct procedures for judging a debate.)
6. To use persuasive devices.
7. To speak under the pressures of time limitations and attack.
8. To separate the relevant from the irrelevant.
9. To recognize and expose a fallacies.
10. To work cooperatively.

Motivating Situation

To motivate the improvement of the student's facility in Debate (Activity). Created for the Entire Class (Type student) in Senior High School (Grade) coordinated with Speech Class.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: recognize different types of propositions. formulate different types of propositions. be familiar with the criteria of a good proposition.	Procedure: Each student should write a debate proposition of value, a proposition of fact and a proposition of policy.	Did the student: recognize each type of proposition? correctly formulate each type of proposition? use good criteria in formulating the propositions?

Motivating Situation

To motivate the improvement of the student's facility in Debate (Activity). Created for the Entire Class (Type student) in 7-12 (Grade) coordinated with Speech, Language Arts, Social Studies.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: Use the Formal Plan of Debate	Procedure: A question for debate is chosen and stated as a proposition. i.e. "Resolved, that the Congress of the United States should establish a date for the completion of withdrawal of American armed forces from Vietnam." 1. Assign students to teams, affirmative or negative. Research and prepare cases. 2. Order of speaking in constructive speeches: First Affirmative, First Negative, Second Affirmative, Second Negative. 3. Order of Speaking in rebuttal: First Negative, First Affirmative, Second Negative, Second Affirmative. 4. Constructive speeches are usually 10 minutes in length; rebuttals, 5 minutes. Time may be reduced for class use.	Did the student: prepare carefully? understand issues and arguments? organize arguments well? use evidence effectively? understand his role in rebuttal?

Motivating Situation

To motivate the improvement of the student's facility in Debate (Activity). Created for the Average (Type of student) in 9-12 (Grade) coordinated with Speech (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: Use the Direct Clash Plan of debate	Procedure: A question for debate is chosen or the official high school question is used. Teams are assigned. 1. Each team may be composed of not more than 5 nor fewer than 2 speakers. 2. No fixed order of speaking is required, but no speaker may initiate successive clashes. 3. The number of teams may vary. Two debate teams may meet 3,4, or 5 speaker teams. 4. An affirmative speaker is allowed 5 minutes to open the debate. He should define terms, list and explain the affirmative issues and plan if there is one. 5. A negative speaker has 5 minutes to reply. He may agree with some affirmative issues, object to some and suggest others. No proof should be offered except in definition of terms. 6. An affirmative speaker may have an additional 3 minutes to clarify position if it is needed. 7. Negative speaker may also have an additional 3 minutes if needed. 8. The judge or instructor names as debatable the issues on which both teams have agreed. If some issues on which teams disagree are important the judge may suggest a rewording on which both teams may agree. Only the issues on which teams can agree are used.	Did the speaker: show an understanding of the Direct Clash Plan of debate? use reasoning and evidence effectively? organize arguements well? demonstrate logical thinking in handling opposing arguments? References: McBath, Argumentation & Debate. 291-292 Potter, Argumentation & Debate. 272-274 E. H. Paget, "The Direct Clash Plan of Debate," Quarterly Journa of Speech, XVIII (1932) 648-653; Rules for the Direct Clash Plan," XXIII, (1937) 431-433.

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
Direct Clash Plan of Debate continued:	9. In the first clash, an affirmative speaker has 3 minutes to speak on any issue from the accepted list he chooses. 10. A negative speaker has 2 minutes to answer his argument. Another affirmative speaker has 2 minutes to answer. Speakers alternate until each side has given 3 two minute speeches. The maximum time is 15 minutes for each clash, one 3 minute speech and six 2 mintue speeches. 11. The second clash in initiated by the negative and the same procedure is followed. The affirmative and negative alternate in initiating issues until one side has won 3 clashes. If a debate is not judged, 3 clashes constitute a debate. 12. If the debate is judge, a single critic judge is used. At any time after the first two speeched the judge may halt the debate and award the clash to a team if the opposing speaker fails to deal directly with the argument introduced by his opponent. 13. No issue may be used twice in one debate unless the losing side wants to pursue the same issue, or unless the judge demands further clash on the issue.	

Motivating Situation

To motivate the improvement of the student's facility in Debate (Activity). Created for the Gifted (Type of student) in 9-12 (Grade) coordinated with Speech, Social Science (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: Use the Heckling Plan of debate. Organize, present and defend ideas under pressure of interruption.	Procedure: A proposition for debate is chosen or the official high school question is used. Research is made on the question. Speakers are assigned to teams--Affirmative or negative. 1. Speeches are ten minutes in length and occur as follows: first affirmative, first negative, second affirmative. There are no rebuttal speeches. 2. One member of each team heckles the first speaker of the opposing team; the other member heckles the second speaker. Team members may confer quietly during the heckling period. 3. The first three minutes and last two minutes of each speech are free from heckling. When the speaker has talked 3 minutes the timekeeper announces: "Heckling commences. At the end of eight minutes, the timekeeper announces, "Heckling ceases." 4. No new arguments may be introduced during the last two minutes of the second affirmative speech. 5. The heckler may ask questions, interrupt to challenge a point of evidence. His interruption should be pertinent to the debate and to what his opponent is saying. His interruptions should be short and to the point.	Did the speaker: show an understanding of the heckling form of debate? keep his presentation reasonably well organized? support arguments by reasoning and evidence? use language well--correct usuage adequate vocabulary, appropriate choice of words? use a conversational style? present an effective personality? References: Quarterly Journal of Speech, XXVI, (November, 1940) 6-11. McBath, Argumentation & Debate, 297-298

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
	6. The judge should take into consideration the ability of the speakers as hecklers and the reasonableness of their heckling.	Potter, Argumentation & Debate, 274-275 Kruger, Modern Debate, 396-397. Hayworth & Capel, Oral Argument, 348-349

Motivating Situation

To motivate the improvement of the student's facility in Debate (Activity). Created for the Junior or Senior High (Type of student) in High School (Grade) coordinated with Speech (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: Use the Problem Solving Method of Debate?	Procedure: A question for debate is selected. It is stated in the form of a question rather than a proposition.i.e. "How can we most effectively finance education in our state? 1. Teams may be composed of either 2 or 3 speakers. 2. Teams shall be designated as "A" and "B" rather than "Affirmative" and "Negative." Such designation shall be determined by lot just before the opening of the debate. 3. The order for the speakers on team "A" shall be first, third and sixth. The order for team "B" shall be second, fourth and fifth. 4. Analysis speakers shall be allowed ten minutes, solution speakers twelve minutes, and evaluating speakers eight minutes. (time may be modified for class purposes) 5. It shall be the duty of the first speaker on each team to present an unbiased analysis of the problem. He should give all the facts necessary to an understanding of the situation and suggest criteria for a solution. He does not present a solution. 6. The second speaker presents a solution that his teamates' analysis and his own reasoning tells him is the best solution. He shows how it will solve the problem. 7. The third speaker on each team shall weigh the solutions presented by both sides. He may agree with	Did the speaker? follow this form of debate correctly? seek to solve the problem rather than win a decision? prepared carefully? speak in an effective, conversational manner? References: Potter, Argumentation and Debat 251-255. McBath, Argumentation and Debat 292-294. Kruger, Modern Debate, 397-398. University of Washington Proble Solving Plan of Debate, Bulleti 610, University of Washington. Seattle, Washington, 1940.

(OBJECTIVES)	(PROCEDURES WITH MATERIALS)	(EVALUATION CRITERIA)
Debate methods continued:	either solution or present a new one he feels is better. His aim is to find the best solution. 8. On two speaker teams the first speaker also takes the solution speech.	

Motivating Situation

To motivate the improvement of the student's facility in Debate (Activity). Created for the Average Class (Type of student) in 6-12 (Grade) coordinated with Speech, Social Studies (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: Use the Oxford Plan of Debate.	Procedure: Select a debate proposition of fact, value or policy. i.e. "This House favors continued military support to Vietnam." Assign day for debate. Divide the room, place all who favor the proposition on one side of the room, those who oppose on the other. Arrange the chairs so that the opposing sides face each other. Appoint 3 speakers for each side, or limit each side to 3 formal speeches. Allow 5 minutes to each speaker. Appoint a chairman. Speakers gain the floor by addressing the chair. After the assigned speakers have been heard, any one may speak --2 - 3 minutes. At the close of the period, a vote is taken on the proposition.	Did the student: follow the debate with interest listen carefully? contribute to the discussion?

PARLIAMENTARY PROCEDURE

The human race subdivides into countless groups: families, churches, communities, political parties, countries, national blocks, etc. Neither you nor your students can avoid being in several groups.

Humans are social creatures, but unusual social creatures. Most social creatures are basically identical and instinctively know what they must do to allow the group to function. Every human, however, is an individual with his or her own priorities, wants, needs, objectives, initiatives and responsibility. Allow each individual his or her own direction and there will be nothing but confusion. Some form of organization is needed.

Parliamentary Procedure is the term and the set of concepts used to organize most groups. The main objective of Parlimentary Procedure is to organize people, their ideas, and their activities into a cohesive whole, eliminating duplications, unnecessary work, etc.

There are several premises on which Parlimentary Procedure is biased: first, for maximum results, all must be allowed to contribute ideas; second, all must be bound to the will of the majority; third, the rights of the minority must be respected; fourth, only one subject must be discussed at a time; fifth, each member should have an equal vote; and sixth, each member must co-operate in order that all may function.

There are many groups to which the students have access which use Parliamentary Procedure. Each class usually has a set of officers and holds meetings. Many outside organizations such as 4-H, FFA, school clubs, etc., use at least a simplified form of Parliamentary Procedure. The concepts of officers, order of business (reports, old business, new business), the process of making motions, and a few of the simpler precidents are enough to keep the meeting going. Much more formal groups exist and use a much more complicated set of rules, but to the same ends. Many adopt their own rules, but many use standardized rules such as Robert's Rules of Order and other variations. Churches, service clubs, government organizations, etc., all use these more esoteric rule sets, but to the same ends. Often in these groups, those who know the rules are the ones who get their way.

OBJECTIVES:

1. Develop understanding or the very basic principles of parliamentary law and processes.
2. Develop understanding of the concept of officers; their uses, their election, their duties, and their powers.
3. Develop the concept of majority rule with minority rights.

4. Develop understanding of motions; their proper presentation, how they are used, and how they are processed.
5. Develop understanding of the order of business; its need, its use, and common types.
6. Develop knowledge of parliamentary procedure literature; tables and examples, where to find it, and how to use it.
7. Develop concept of voting; the different methods and their particular uses.
8. Develop concept of the constitution and bylaws; how they are created, how they are used, and how they are changed.
9. Make a specific study of advanced rules and processes in parliamentary procedure.

Motivating Situation

To motivate the improvement of the student's facility in Parliamentary Procedure (Activity). Created for the Average (Type student) in 1-6 (Grade) coordinated with Holiday Planning.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: learn how to organize a group	Procedure: Have a holiday party celebration planned and executed by the students. They should pick someone to lead them if there is no steady class office. They should decide when and where it should be produced, decorations, activities, refreshments. Guide them through these decisions.	Did the students: have a successful party? have the preparation organized? understand and were they able to recreate the parliamentary organization?

Motivating Situation

To motivate the improvement of the student's facility in Parliamentary Procedure (Activity). Created for the Advanced (Type student)

in Jr. or Sr. High (Grade) coordinated with Speech.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student: parliamentary procedure.	Procedure: Get transcriptions of parliamentary bodies, i.e. School Boards, Legislative groups. Note pervasive use of Parliamentary Procedure. Note how things are done, how Parliamentary Procedure works.	Did the student: appreciate the wide-spread use of Parliamentary Procedure? learn the use of Parliamentary Procedure better?

Motivating Situation

To motivate the improvement of the student's facility in Parliamentary Procedure (Activity). Created for the Average (Type student)

in Jr. or Sr. High coordinated with Speech.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: recognize errors in the use of parliamentary Procedure.	Procedure: Get transcriptions of student meetings. Analyze them for mistakes. Allow the students to find some of the mistakes.	Did the student: Learn Parliamentary Procedure by noting errors and good ideas of other students?

Motivating Situation

To motivate the improvement of the student's facility in Parliamentary Procedure (Activity). Created for the Average (Type student) in 10th (Grade) coordinated with Speech or English.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student: the understanding of Parliamentary Procedure in an enjoyable and thought provoking method.	Procedure: Form the entire class into a parlimentary groups. Pick a reason for the group, Pick a name for the group (The _____ High School _____ Class Chowder and Marching Society, etc.) Elect temporary officers, write a constitution, write by-laws, elect permanent officers, set up a project.	Did the students: learn the Parliamentary procedure methods?

Motivating Situation

To motivate the improvement of the student's facility in Parliamentary Procedure (Activity). Created for the Average (Type student) in Sr. High (Grade) coordinated with Speech.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students: advanced knowledge of Parliamentary Procedures.	Procedure: "Blue Sky" parliamentary problems. Pick a chairman, throw him an unusual motion, let him work his way out of it, discuss how he did it. Pick a new chairman.	Did the students: develop a facility for chairing and creating? learn this procedure?

LEGISLATIVE ASSEMBLY

What phase of speech training is closely related to parliamentary procedure? Utilizes aspects of individual speaking? Embodys the use of group discussion? And requires skills in researching, thinking, speaking on the spur of the moment, and listening? The area known as Legislative Assembly involves all the above listed forms of speech. Whereas parliamentary procedure is concerned with the formality of the parliamentary process the Legislative Assembly (or Legislative Processes, Model U.N.'s, Student Congress or whatever they may be called in particular areas) is concerned with putting parliamentary law into practice utilizing committees (or discussion groups), speeches on the floor, researching bills, and replying to previous speeches. Legislative Assembly's provide the practical application of many of the other forms of speech as studied throughout the school years.

Speech Class, co-curricular activities, and even classes studying contemporary problems can and do make great use of a Legislative Assembly which studies Bills stressing current issues in society. Outside the classroom Legislative Assemblies take on practical forms in civic meetings, town meetings, State Legislatures, or Congress. It's use in the speech class is very fitting and a necessary area of study in preparing the student to fill responsible roles in adult society.

OBJECTIVES:

1. To develop an understanding of the principles of parliamentary procedure in action.
2. To develop an understanding of current problems.
3. To develop skills in researching and presenting the results of research through discussion-committees and speeches on the floor.
4. To develop skills in listening and replying to previously presented speeches.

BROADCASTING

Recent reports indicate that there are over 7,000 radio and 700 television stations in the United States. Other studies state that many students spend more time with television and radio than they do in school. No teacher can afford to ignore such a major element in the lives of the students. Any teacher who uses the natural interest connected to broadcast forms as an educational aid is bound to get good results.

The uses of broadcasting in education can be manifold. It can provide a common ground for discussion in the classroom. It can provide an available source of literature uncolored by different reading rates. It can provide the student wiht expertise in handling delicate equipment. It can provide an example of government in action. More important, it can provide and reinforce understanding of the common similarities of all communication situations.

Below are listed objectives which might be used in the study of braodcasting; an attempt has been made to put them in order of importance.

1. To acquaint the student with the importance and prevading influence of broadcasting.
2. To demonstrate communications fundamentals.
3. To expose these skills beyond communication fundamentals needed in broadcasting.
   a. Delivery techniques.
   b. Absence of feedback.
   c. Lack of visualstimuli (radio only).
4. To formulate or introduce criteria with which to judge broadcasting.
5. To acquaint the student with broadcasting literature. (broadcasting as it occurs as well as transcribed broadcasting)
   a. News and public service
   b. Music programming (radio)
   c. Dramatic programming (television)
   d. Other programming.
6. To provide an understanding of broadcast equipment, how it is used, and application of the knowledge the students use.
   a. Sound reproduction mechanics.
   b. Microphone mechanics
   c. Mixing mechanics
   d. Signal mechanics
7. To explore the extensive legal aspects of broadcasting.
   a. Limited resources (licensing)
   b. Maximum access (regulation)
8. To acquaint the student with the history of broadcasting.
9. To offer vocational information and experience.
   a. Production
   b. Jargon
   c. Organization
   d. Management
10. To understand the commercial aspects of broadcasting.
    a. Public service
    b. General advertising

Motivating Situation

To motivate the improvement of the student's facility in Broadcasting . Created for the Average (Type of student) in K-6 (Grade) coordinated with English (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: explore literature Broadcasting develop motor and co-ordination skills develop sound effects from tape	Procedure: Simply discuss programs occurring recently as you discuss stories. (A large number of students will have seen the same program and are ready to discuss) Average First Grade Informal arrangement in an open area. Free movement ot express his impression from hearing the story as it is read. Have the students bring objects to create sound effects. Rehearse the sound effects and the story. Tape and present as a radio program. Material: Cowboy Small, by Lois Lenski, Oxford University Press, New York. 1957	Did the students: verbalize and communicate? Understand plot? Import? Physical Education express themselves freely to the parts of the story? make sound effects that added to the mood of the story?

Motivating Situation

To motivate the improvement of the student's facility in Broadcasting (Activity). Created for the Entire class (Type student)

in K-12 coordinated with Radio and Television.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: that broadcasting is available to all and therefore must be controlled.	Procedure: Find a pre-schooler and induce him to show the class how to operate a radio and television.	Did the students: point out that broadcasters have lost their jobs and programming has been closed off in cases of midconduct? get the point?
Broadcasting	Average K-12	Practical Lire Situation
the influence of broadcasting.	Have students make a survey over a week of the time they spend watching television and listening to the radio.	take a real interest in the project? make constructive evaluations of time spent in listening?

Motivating Situation

To motivate the improvement of the student's facility in Broadcasting (Activity). Created for the Undercommunicator (Type student)

in 1-12 (Grade) coordinated with English.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)		(EVALUATION CRITERIA)
To teach the student: to communicate using other forms of media	Procedure: Allow students with writing problems to create their communication either on tape or video-tape programs.		Did the student: improve his communication?
Broadcasting	Average	4-12	anything
extra needs for broadcasting	Attach a microphone to a portable speaker and experiment.		learn volume distortion? learn signal feedback? learn mike distance-cold **mike proximity itimacy**, extraneous noise, and sound effects?
Broadcasting	All	4-12	communication
to set up judgment criteria	Set up criteria for judging broadcasting events.		communicate their ideas? set up criteria for judging with?

Motivating Situation

To motivate the improvement of the student's facility in Broadcasting (Activity). Created for the experientially different (Type student) in Sixth (Grade) coordinated with Children's Literature.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: analyze a story and pick out incidents which are worthy of news reports. consider the characters of the story and how it is necessary to understand and care for others to get along with them.	Procedure: Read this exciting and interesting book to the class. After reading have a discussion on the character development of David through the book. Point out how David finally realized that hate and violence are not conducive to goood human relations. Apply this principle to current issues, Middle East Crisis, Viet Nam War, segregation in the U.S., etc. Have those students who showed an expressed interest in this story work together to prepare radio announcements on the many exciting and news worthy incidents in the story. Have them present these to the rest of the class as a review of the book. Material: The Bronze Bow, by Elizabeth George Speare, Houghton Mifflin Company, Boston, 1961, Newberry Award Winner.	Did the student: include all relative information in the radio announcements; who, what, when, where, and how? Was the student: able to distinguish between minor and major incidents when choosing what to include in their announcements? Was the student: able to discuss the changes in David's personality and how he came to an understanding of how to get along with other people?

Motivating Situation

To motivate the improvement of the student's facility in Broadcasting (Activity). Created for the Average (Type student) in Junior High (Grade) coordinated with Speech, Literature or Broadcasting.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: Explore broadcasting literature	Assign a popular adventure program (Bonanza, Mannix, or Mod Squad) and assign its viewing. Discuss it as Literature, i.e. plot, setting, climax, language. Make a quality judgment, which should be limited by the thought that there were many other theaters and many other playwrights in Elizabethan England, but we study Shakespeare.	Did the student: check communication of ideas? check understanding of plot? check understanding of point, lesson, of moral? note advertisements? Watch special language or conversations? connect to reality?
Broadcasting	Average / Jr. or Sr. High	Speech
be aware of the large number of commercial.	Have the student count the number of commercials in a certain time period. Discuss: why any commercials? why so many? why cost? why effectiveness?	develop an appreciation of reasons for commercials?

Motivating Situation

To motivate the improvement of the student's facility in Broadcasting (Activity). Created for the Average (Type student) in Jr. and Sr. High (Grade) coordinated with Speech.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students:	Procedure:	Did the students:
why licensing is necessary about limited resources	Set up a limited number of intercoms, give some students messages to send.	point out that there are a limited number of stations possible-they are therefore licensed by the Federal Communications Commission?
Broadcasting	Average / Jr. or Sr. High	Speech
to explore mixing mechanics.	Set up 2 record players, 2 tape players and several mikes-patch into an amplifier with several potentiometers.	try to maintain smooth, profession transition with no gaps or unintentional overlays-attempt intentional overlays, cross fades, e
Broadcasting	Average / Jr. or Sr. High	speech communication
to demonstrate communication fundamentals	Observe communications and note events-guide voice and discussion to speech fundamentals, also note seeming closeness of participants.	have clear voices? have inflection? do audience analysis? have organization?

Motivating Situation

To motivate the improvement of the student's facility in Broadcasting (Activity). Created for the Average (Type student) in Jr. and Sr. High (Grade) coordinated with Speech.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: Indicate influence of broadcasting.	Procedure: Open (but directed) dicsussion on influence on broadcasting. Recount some of the sttacks made on the media: Overemphasizing minorities, instigating events, etc. Advertizing Programming levels "12 year mentality level"	Did the student: communicate ideas? discover how pervasive broadcasting is?

Motivating Situation

To motivate the improvement of the student's facility in Broadcasting (Activity). Created for the any (Type of student)

in Jr. or Sr. High (Grade) coordinated with Speech.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: fully comprehend the importance of feedback	Prepare several simple drawings using geometric forms. Have one student attempt to dictate the drawing to the students. First: require students to face away from students dictating, who also should have back turned-- Allow no questions or comments on the part of the students. Second: same set up, only questions are allowed. Third: both parties to face each other. Follow-up: Follow these three exercises with a discussion period during which the students compare the amount and quality of feedback available in each situation.	Did the student: give evidence during the discussion of their comprehension of the importance of feedback?
Broadcasting	Average / Senior high	Reg. curriculum
explore sound reproduction mechanics and apply to students	Obtain record player, tape recorders of various types, video machinery, film projectors, etc. show proper use.	learn to operate the equipment? understand possible situations when the materials could be used?

Motivating Situation

To motivate the improvement of the student's facility in Broadcasting (Activity). Created for the Advanced (Type of student)

in Sr. High School (Grade) coordinated with Speech.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)		(EVALUATION CRITERIA)
To give the students: vocational experience and information	Procedure: Allow students to create programming in off hours in an auxiliary control room of a local radio station.		Did the student: work for professional standards?
Broadcasting	Average	Senior High School	Speech
To teach the students: the History of Broadcasting	Research project		research well: learn something about broadcasting? see how the past affects today?
Broadcasting	Gifted	Senior High School	Speech or Broadcasting
to explore signal mechanics	Have reports on various signaling systems made by competent students-Hams, etc. Be ready to help out. Bring in outside experts.		learn signal mechanics

Motivating Situation

To motivate the improvement of the student's facility in Broadcasting (Activity). Created for the Advanced (Type of student) in High School (Grade) coordinated with Speech.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student: to indicate the influence of broadcasting	Research Radio and Television in the U.S.; total number; money involved, numbers affected; also number of stations available to students and local money and numbers involved.	Did the students: find that figures should be persuasive? find that research skills should be aided and much extra information picked up?
Broadcasting	Advanced — Senior High	Speech
to explore literature	Specific research into areas of news, music, drama and anything else.	check research skills? check writing skills? check accuracy of material? check understanding of broadcasting?
Broadcasting	Average & above average — High School	Speech
communications fundamentals	Prepare tape and video tapes of broadcasting and set up student tapes video tapes of comparable material for comparison. Use news, interviews, or talk shows.	learn speech fundamentals?

Motivating Situation

To motivate the improvement of the student's facility in Broadcasting (Activity). Created for the Average (Type of student) in Sr. High School (Grade) coordinated with Speech, Literature, English, or Broadcasting.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: Explore Broadcasting and Literature	Assign an educational program on National Networks of Public Television and discuss as Literature. Level One: original drama (Forsyth Saga, etc.) Level Two: televersions of plays (Hamlet, Gideon) Level Three: special news or interest programming (The Advocates, Say Good-by)	Did the student: check communications of student ideas? check understanding of program note advertisements or lack of them note special language or conventions Level one: Why this idea: Why plot: Level two: Study literature Note realization Why was Hamlet in Regency instead of Elizabethan or 11th century Swedish costumes Level three: format impact reporting job (was Selling of the Pentagon biased?

STORYTELLING

Once upon a time there was a storyteller and a listener--as a matter of fact there were many avid listeners. It was that way then, is now, and always will be as long as human beings have the ability to tell stories and ears with which to listen.

Throughout the ages, the storyteller has woven a magic web, has brought the latest news of wars, heroes, victories and defeats, has taught the strengths of national culture to each generation as it came along, and generally held his ageless audiences spellbound.

It is an art which we must appreciate and continue to develop in ourselves and in our students. We now have enlarged our audiences through the mass media and by jet transportation. We can tell stories by radio, tape recorders, film and television. Whether Danny Kaye travels by jet or by Telstar, he entrances millions of children each year with his stories. He has no monopoly on this magic. We, too, can practice it in our classrooms, teach it to our students, use it in our libraries, our Sunday school classes, our Scouting activities, camp-outs, and nursery schools.

You can present new ideas to your students, fill in the background on old ideas, relate contemporary problems with similar problems long ago, capture the attention of poor readers, improve rapport with the entire class, and set a good example for them to follow--not to mention entertaining them with tension-releasing humor or excitement.

The story you choose should be one you enjoy and one that is worthy of the emphasis which the voice and the spoken word give it. Johnson writes, "The story that tells well is the one in which the conflict is well-defined, the action moves directly to the climax of the conflict, and the ending resolves all difficulties with satisfying finality: in short, the dramatic story is the story in which action is paramount, and everything superfluous to the main purpose of the story is omitted." p. 1084

After you have chosen a tellable story, consider the reasons you chose it. What did you like about it? What seemed to be its outstanding characteristics?

Now read the story over several **times**. Read it until you know absolutely what the successive steps are in the course of the story's action. Johnson calls these steps, "hinges of action." Close the book and list the hinges of action in their proper order. You are now sure of your control of the story. Now you are ready "to build, in your imagination the landscape, the setting, the scenes of your story." "The one immutable law of storytelling is to see with your inner eye everything of which you speak." "You must give your story depth and conviction, setting and atmosphere, before you can make it live for your listeners.

Invaluable ideas and several stories are to be found in The Way of the Storyteller by Ruth Sawyer. Many excellent stories are to be found in the various Children's Literature Anthologies: Johnson, Sickels and Sayers;

Arbuthnot; Hallowell; and others. Do not overlook the gold mine of material that you have in the various "Readers," "Story Books," and Language Arts texts, which you use in your classroom everyday. These are fine sources for stories, plays, poems, and readings to be used in class, for P.T.A., and/or in contests.

Once the plots of many good stories are familiar to students, with a little encouragement they should be able to tell and/or write their own. The usual complaint is, "I don't know how." You can solve this problem and several others, the most enjoyable way there is--by having stories told regularly in your classroom.

Motivating Situation

To motivate the improvement of the student's facility in Storytelling (Activity). Created for the Under-communicator (Type student) in Kindergarten (Grade) coordinated with Art.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To develop the student's: ability to use his imagination. security in presenting his own work.	Procedure: The student tears the paper into various sizes and picks three to keep. He then puts the three scraps on a piece of paper, twirls the paper around so that the scraps come to rest anywhere on the paper. He glues them where they land. The student then draws a picture incorporating the scraps. After he has completed his picture, he either tells a story about it or tells why he drew it as he did. Materials: Construction paper of various colors. Glue	Could the student: draw a recognizable picture? tell the story of his picture? explain why he drew as he did?

Motivating Situation

To motivate the improvement of the student's facility in Broadcasting (Activity). Created for the Advanced (Type of student) in High School (Grade) coordinated with English, Speech, and Literature.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: explore television literature	Procedure: Obtain one episode (more if possible) of a program accepted as superior television-observe and discuss. (The Prisoner, Victory at Sea)	check for student communication of his idea? check for student understanding of the program? check for student understanding of the impact of the program on his world? check possible reasons for this being considered superior television? Note: special language or conventions.

Motivating Situation

To motivate the improvement of the student's facility in Storytelling (Activity). Created for the Gifted (Type student) in Kindergarten (Grade) coordinated with Social Studies.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: retell a story in the proper sequence of events-- demonstrate an understanding of community life and work.	Procedure: You read the story aloud to the class Show the filmstrip with the recorded sound Discuss the story-- Points for discussion: a) the setting, b) the characters, c) the plot and d) the sequence of events Show the filmstrip without the sound Have the students tell the story in their own words Materials: Mike Mulligan and His Steamshovel. Burton, Virginia Lee. Houghton Mifflin Co., Boston, Mass. Film Strip: Mike Mulligan and His Steamshovel. Burton, Virginia Lee. Weston Woods Studios, Weston, Conn. S.D. Social Studies Guidelines, K-12. Bulletin No. 90, O. 34, Unit V--American Heritage--B. Development of a sense of loyality--to home, friends, school and community. Possible follow-up: sand-box activity, making a basement with a toy steamshovel. Role-play the story.	Could the students: tell the story in the proper sequence? recall and state the names of the various characters? explain the concept of community work and community action?

Motivating Situation

To motivate the improvement of the student's facility in Storytelling (Activity). Created for the Average (Type of student) in 1st (Grade) coordinated with Music.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: create and tell an exciting story name the elementary forms of the orchestra identify various moods stimulated by the music	Procedure: Introduce the elementary forms of an orchestra Read the story of Peter and the Wolf Discuss the sequence of the plot Play the record to the class Discuss the way the mood of the music changes with the plot changes (replay parts of all of the record if necessary) The student then creates and tells his own adventure story He might suggest various pieces of music to go with the sequence of his plot (any song or melody he can name or hum) Material: Record. Peter and the Wolf, Prokofiev. Leonard Bernstein and the New York Philharmonic Orchestra. Columbia Records. Time--27:18	Did the student: tell an original adventure story? tell the story in a manner which excited you and/or seemed to excite the class? name the elementary forms of an orchestra? name the moods stimulated by the various parts of the record? suggest pieces which might go well with his own story?

Motivating Situation

To motivate the improvement of the student's facility in Storytelling (Activity). Created for the Gifted (Type of student)

in Second (Grade) coordinated with Language Arts.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: create a well structured fairy tale. tell the fairy tale in an interesting and listenable manner	Procedure: You read or tell "The Elves and the Shoemaker" Discuss the plot: setting, characters, plot and sequence The students either individually or in groups or as a class--create their own fairy tale Materials: "The Elves and the Shoemaker", Children's Literature, Ollie Depew; Ginn and Co., 1938, p. 149. Cassette tape recorder (student operated) Tape to tape recorder (you operate it) The student's tape record their stories Possible follow-up: Perhaps the better stories could be played in other classes The students could present the story as a puppet show or even act it out themselves if they so desire	Did the students: trace the plot outline accurately? create a comparably well-structured fairy tale? tell (or dramatize) the faily tale in a manner which you found interesting and pleasant?

Motivating Situation

To motivate the improvement of the student's facility in Storytelling (Activity). Created for the Undercommunicator (Type of student)

in Third (Grade) coordinated with Language Arts or Social Studies.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: analyze story characters. tell the story using a different voice for each character.	Procedure: You read and/or tell the story, "The Miller Without Cares" Discuss the characters in the light of the information the story gives you plus educated guesswork: age, intelligence, wealth, personality, physical build, etc. The students decide what kinds of voices give the auditory images they have just described. If they do not agree, have them experiment. The students each tell the story or act it out so that each student speaks in several different voices. (Once the class has analyzed one story in depth--working as a class--they may work in groups or individually with several different stories) Materials: "The Miller Without Cares," Sister Marie Ursule, Tr. from the French by Ingrid S. Beckus. Folk Tales to Tell or Read Aloud, Anne Simley, Burgess Publ. Co., Minneapolis. pp. 37-39. Use with Social Studies when studying France, with Language Arts when studying other lands.	Did the student: analyze the characters accurately? speak in at least one voice different from their own? speak in such a manner as to create an image corresponding with the character analysis?

Motivating Situation

To motivate the improvement of the student's facility in Storytelling (Activity). Created for the Gifted (Type of student)

in 4th (Grade) coordinated with Language Arts.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: identify the attitude of consideration for others. recognize plot structure recognize that change is constant	Procedure: You read Hitty: Her First Hundred Years to the class daily at a convenient time. If you do not read to the entire class, recommend the book to specific students for library reading. It is appropriate for gifted 4th graders, average 5th or under communicative 6th. The book would probably be very much enjoyed by all from 3rd grade up. After the book is completed, have each student pick his favorite episode and rewrite the plot so that consideration of others is demonstrated. Have him explain to the class the changes he has made and why. Material: Hitty: Her First Hundred Years, Rachael Field Macmillan Pub., N.Y., 1955. Possible follow-up: When the student has chosen his favorite episode, he could practice it as an entry in your local story-telling contest. Many episodic children's books lend themselves readily to this usage.	Did the students: identify the attitude of consideration? identify lack of consideration? rewrite the episode with comparable structure but different attitude? trace the pattern of change?

Motivating Situation

To motivate the improvement of the student's facility in Storytelling (Activity). Created for the Average (Type of student) in 5th (Grade) coordinated with Music.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: understand why the title, Mozart, the Wonder Boy, is appropriate learn what gifts of music Mozart gave to the world construct a 15 minute plot from a book present such a plot in an enjoyable manner	Procedure: You read to the class, Mozart, the Wonder Boy After the book is read and all students are familiar with it, have them reconstruct the story of Mozart's life in their words. Limit script to about 15 minutes. Can be prepared for one reader or for several. Material: Mozart, the Wonder Boy, Opal Wheeler and Sybil Deucher. E. P. Dutton & Co., N.Y., 1934 Record--Wolfgang Amadous Mozart: His Story and His Music, narrated by Jose Farrer-Vox 251 Possible Follow-up: Prepare a 30 to 45 minute program using either the script or a dramatized episode written by your students. Weave into this story presentation either simple piano pieces played by your students or various sections of the above mentioned record. The live music is preferable. This program can be used for the other 5th grades or for a school assembly or PTA.	Did the students: tell the relationship between the title and the man? identify at least one composition by Mozart? construct a plot 15 minutes long and sequencially accurate? present the plot in an enjoyable manner?

Motivating Situation

To motivate the improvement of the student's facility in Storytelling (Activity). Created for the Gifted (Type of student) in 8th (Grade) coordinated with Science.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: create a story based on scientific fact think in terms of space travel tell the story effectively	Procedure: A gifted student reads, The Wonders of Space He constructs a plot based on his favorite section of the book He writes a story developing his plot in detail He tells the story to the class Material: The Wonders of Space. Martin Keen. Grosset and Dunlas, N.Y., N.Y., 1967 South Dakota Science Guide, p. 97 Possible follow-up: Groups of students could assume the responsibility of researching the various historical stages of space travel. They could present mock-ups, pictures, records, even a dramatization of the Moon landing. Write NASA, Huston, Texas for information	Did the student: create a story with a well-structured plot? create a story with accurate content? create a story in which space travel plays an essential part? tell his story effectively?

Motivating Situation

To motivate the improvement of the student's facility in Storytelling (Activity). Created for the Average (Type of student) in 3rd-4th (Grade) coordinated with Language Arts.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: listen to a story use their imaginations in a literary way	Procedure: Have one of your better readers read or tell the myth "Pandora's Box" Discuss the concept of "hope" and its importance Have the students look up the meanings of any unfamiliar vocabulary The students write a creative paragraph describing what they think is in a box you have brought to class The students can read their paragraphs aloud and then pin them to the bulletin board Materials: "Pandora's Box," Folk Tales to Tell or Read Aloud, Anne Simley, Burgess Publishing Co., Minneapolis. Mysterious looking box you have prepared at home and brought to class (perhaps black) Possible follow-up: Students create stories based on what would happen if their contents escaped from the box.	Did the students: listen well enough to carry on an intelligent discussion of "hope"? create interesting and unique contents for the box?

Motivating Situation

To motivate the improvement of the student's facility in Storytelling (Activity). Created for the Under Communicator (Type of student) in 1st (Grade) coordinated with Science.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: tell a story in the proper sequence of events understand the nature of a specific animal's home	Procedure: You read the book to the class Each student makes up a story about an animal and its home He then tells the story to the class Material: Let's Find Out About Animals' Homes. Martha and Charles Shapp, Franklin Watts, Inc., New York, 1962.	Did the student: relate a plot which was in proper sequence? relate a plot which was scientifically accurate in content?

Motivating Situation

To motivate the improvement of the student's facility in Storytelling (Activity). Created for the Average (Type of student) in any grade (Grade) coordinated with Language Arts.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: tell jokes effectively	Procedure: Have a special time each day for the class to tell jokes. Perhaps three or four different students each day Also have a bulletin board for cartoons so that the joke tellers can present visual humor successfully Depending on the age and interests of your students, themes for the humor could be chosen for each week--weather, mothers, pets. Material: Arrow Book Club Joke Books Scholastic Book Services Joke Books Bennet Cerf Joke Books, Random House Childlife Magazine Boy's Life Magazine Possible follow-up: Students making a hobby of collecting--mentally--jokes Try a Johnny Carson monologue--tape record Work up a variety show--with several M.C.'s	Did the student: tell his joke in such a manner that at least one person (other than he) laughed?

Motivating Situation

To motivate the improvement of the student's facility in Storytelling (Activity). Created for the Under Communicator (Type of student) in any grade (Grade) coordinated with Language Arts.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: respond orally respond freely, accurately, and clearly	You present a Story Board to the class You ask, "What do you see in this picture?" You follow up their responses in the manner suggested in the sample lesson which accompanies the Story Boards Material: Story Boards, created by Olivia Hill. Houghton Mifflin Company/Boston, 1967. The Story Boards have been specifically designed to initiate oral language and to provide continuing purposeful activities. They are compositions of geometric shapes which lend themselves to imaginative interpretations and subsequent stories are totally dependent on the student's own imagination, knowledge, and experiential background. Possible follow-up: Role playing--noting sequence--choosing a title--using imaginary characters in stories--"Round Robin" storytelling--creative dramatics--reading activities--motivation for creative writing	Did the student: respond orally? respond freely, accurately, and clearly?

Motivating Situation

To motivate the improvement of the student's facility in Storytelling (Activity). Created for the Average (Type of student)

in 5th (Grade) coordinated with Social Studies.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: research Japanese culture construct a satisfactory plot based on his research write a complete story based on his plot tell his story in an interesting and enjoyable manner	A student reads to tells the story, "The Mirror of Matsuyama Each student researches the subject of Japanese use of mirrors as having a deep religious significance Each student constructs a plot based on what he has learned Each student writes a complete story (setting, characters, dialogue, narrator,) based on his plot Each student tells as effectively as he can his own story Material: "The Mirror of Matsuyama," Vol. II, Folk Tales to Tell or Read Aloud. Anne Simley, pp. 99-101. Burgess Publishing Co., Minneapolis, Minn. Possible follow-up: Invite parents to a Japanese tea party, complete with fortune cookies, kimonos, lanterns, soft music and story tellers.	Did each student: report at least one fact concerning Japanese culture? report at least one fact concerning Japanese religious use of mirrors? construct a satisfactory plot based on his research? write a satisfactory story based on his plot? tell his story in an interesting and enjoyable manner?

Motivating Situation

To motivate the improvement of the student's facility in Storytelling (Activity). Created for the Experientially (Type of student)

6th (Grade) coordinated wtih Art.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: tell a story taken from a book, using concrete details, expressing feeling by voice and manner tell a story in sequence learn about current South Dakota art work appreciate more fully the challenge of sculpture	Procedure: An experientially different student reads the book, Crazy Horse. His report to the class is in story form. Use this as the beginning of a discussion of the work that Korczak Ziolowski is doing in the Black Hills. The discussion should move into an art project dealing with some type of sculpture suited to the class--soap carving, etc. Material: Crazy Horse, Shannon Garst. Chicago: Houghton Mifflin, 1950 South Dakota Art Curriculum -- Sculpture Possible Follow-up: Write to State Highway Dept. for picture Write to Sioux Falls Chamber of Commerce-- or Rapid City C.C. for brochures, etc. Write to Mr. Ziolkowski If possible, plan a field trip to see the project	Did the student: tell the Crazy Horse story in a satisfactory manner? present new information to the class? demonstrate at least some slight comprehension of the challenge of sculpturing?

Motivating Situation

To motivate the improvement of the student's facility in Storytelling (Activity). Created for the Average (Type of student) in 6th Grade) coordinated with Language Arts.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: analyze plot reconstruct plot bringing about a different ending	Procedure: A student tells the story, "The Ash-lad and the Troll" The class analyzes the plot structure, perhaps in small groups, then compares analysis Each student reconstructs the plot to the extent that he arrives at a different ending Each student reports to the class the changes made and why Material: "The Ash-lad and the Troll," Vol. II, Folk Tales to Tell or Read Aloud. Anne Simley, Burgess Press, Minneapolis. Possible follow-up: Dramatization or puppet show of the original story and/or the reconstructions	Did the student: trace the plot structure accurately? reconstruct the plot so that the changes were acceptable in terms of motivation and dramatic build?

Motivating Situation

To motivate the improvement of the student's facility in Storytelling (Activity). Created for the Under Communicator (Type of student)

in 7th (Grade) coordinated with Language Arts

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: tell the story expressively research mythological characters specifically--Ulysses	Procedure: An under-communicator tells "Ulysses and the Cyclops" in his own words The class plans to dramatize the story Various groups take on various responsibilities--costumes--props--music--a printed program with information--all of which necessitate research The groups independently research the mythological life and time surrounding Ulysses and his men--then share findings Material: "Ulysses and the Cyclops," Vol. I, Stories to Tell or Read Aloud, Anne Simley. Burgess Publishing Company, Minneapolis. Encyclopedias, Dictionaries Possible follow-up: This beginning can lead to an exploration of part or all of the Greek and Roman myths and their contributions to our culture.	Did the student: tell the story expressively? research new information on Ulysses?

ORAL INTERPRETATION

"Reading aloud can be a dull, lifeless, and almost meaningless mouthing of words. Or it can be an accomplished art that animates the printed page, reveals the hidden nuances of thought, and clarifies the writer's intended meaning. Recall from your own experience the teachers you have had who could awaken interest and hold attention by reading a story or the teacher who could lend color and beauty to a poem by reading it with understanding and appreciation. Yes, oral reading is an art that needs to be cultivated--both by the teacher and by the student." (Speech for the Creative Teacher, p. 215.)

To make your classroom "come alive" you and your students individually or in groups (choral reading) will read stories, parts of plays, poetry, and other literary selections. "In the course of the day's activities, other occasions for reading aloud are also present. These are often routine matters and are sometimes looked upon as dull chores to be done hastily and mechanically. Among such occasions are the reading of announcements from the principal's office, reading instructions for a test, reading directions for a fire drill, and the like. All such routine activities are part of the total educative experience, and, as such, they require the specific speech skills necessary to effective reading." SCT, p. 216.

Interpretation is a creative process for both reader and listener. Gone is the classroom or school gym and you are in a setting created in your own mind--out of your own experience. This "created world" is encouraged by suggestive gestures, facial expressions and the voice of the reader--but the moment he behaves realistically, the illusion is destroyed.

"The communicative act of oral interpretation is the process of stimulating a listener response which is favorable to the intent of the literature in terms of the reader's judgments, as communicated from the manuscript through vocal and physical suggestions.

The minimal implications of this definition are: (1) oral interpretation is primarily concerned with communication; (2) the communicative act of oral interpretation involves a listener, an oral interpreter, and a piece of literature--each dependent on the other; (3) the listener is stimulated by the vocal and physical suggestions of the oral interpreter; (4) the listener response is favorable when it reflects and fulfills the suggestions (judgments) of the oral interpreter; (5) the oral interpreter's judgments are dependent on a study of the intent of the literature.

The function of the reader is to assist the listener. The better the assistance (the more vivid and accurate the vocal and physical suggestions), the better the response.

When the vocal and physical responsiveness of the oral interpreter usurps the function of the listener (to fulfill the potential of the literary experience in his own mind), the oral interpreter has gone beyond the realm of suggestion." pp. 34-35.

Brooks, Bahn, Okey, The Communicative Act of Oral Interpretation

"When a student is criticized for 'acting' in a reading, it is usually because he has gone too far in the matter of literal action and physical placement. Once a girl was telling a story about a woman who contritely fell upon her knees and prayed. We could easily imagine that woman and the place where she was, but when the girl fell upon her knees, on that stage floor, we saw her and not the woman in the story. Had she told us instead of showing us, we would have seen the penitent she wanted us to see." Simley, pp. 2-3.

Values

Oral interpretation stimulates:

1. A rich vicarious experience;
2. Observation, imagination, and creativity;
3. An interest in language;
4. A wider experience with well-written material;
5. Meets the criteria of the democratic ideal through the concepts of seeking, self-selection, and pacing;
6. Provides an efficient method for meeting the wide range of differences which are common in any classroom. Veatch, p. 4.

Purposes

1. To understand the meaning of the selection.
2. To understand the feeling of the selection.
3. To communicate the meaning of the selections to the listeners.
4. To communicate the feeling of the selection to the listeners.
5. To share an enjoyable experience with the listeners.
6. To present the selection in the exact words of the author.
7. To present the words of writer who carries authority.
8. To impart information exactly. Ogilvie, 70-75.

Evaluation Criteria

1. Did the reader appear to understand what he was reading?
2. Did the audience seem to respond to his reading? Did he have their attention?
3. Did he show an attitude of confidence? Was his manner poised?
4. Did he appear to be communicating effectively with the audience? Or did the printed page get in his way?
5. Did he speak fluently? Or was there a certain amount of hesitation and seeming confusion?
6. Did he read with restraint? That is, with moderate speech and properly modulated volume?
7. Did he speak clearly, with good articulation? Or was his speech slovenly, characterized by blurred sounds and elided syllables?
8. Did he pronounce all words correctly?

9. Did he bring out the "overtones of meaning" by appropriate inflection and emphasis?
10. Was there sufficient variety in his speech pattern?

Speech for the Creative Teacher, p. 221.

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Average (Type of student) in Kindergarten (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: speak in a manner which communicates the image of the character	Procedure: You read to the class any of the many excellent story books for non-readers. Choose from the list of Caldecott Award picture books to begin with. A well-written copy of The Three Bears (plenty of dialogue) will do. After you have read the story several times, the students should be able to fill in the lines of dialogue themselves--either imitating the excellent manner in which you said the lines--or creating an even more imaginative interpretation. You may be able to turn the part of narrator over to one of the more capable students and have the class tell the entire story. Material: "The Three Bears" Your own memory. "Three Billy Goats Gruff, "Arbuthnot Anthology FT, p. 70. Millions of Cats, Wanda Gag. Coward-McCann, Inc. Film-strip, Weston Woods, Weston, Ct. 0688-	Did the students: say their lines appropriately for the character?

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation . Created for the Under-communicator (Type of student) in Kindergarten (Grade) coordianted with Language Arts (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach student to: communicate orally with others to elicit a response enjoy asking riddles	Procedure: You ask a riddle of the entire class. They work out the answer as a group. Each student individually is asked a riddle by the teacher, and then learns to ask it by himself. He asks it of the class Material: "Runs all day and never walks, Often murmers never talks, It has a bed but never sleeps, It has a mouth, but never eats." Arbuthnot Anthology, Scott, Foresman, p. 93. Possible Follow-up: A regular riddle telling time--the students can find and bring their own--gifted ones can make up their own.	Did the student: ask the riddle in such a manner as to elicite a satisfactory response? seem to enjoy his experience?

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Average (Type of student) in K-1st (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: become familiar with many poems, limericks, riddles, jokes	Procedure: Have a "fun time" each day during which several students share their favorite Mother Goose poems, Lear rhymes or Dr. Suess poems. Each student should get to share at least once a week if not more often. He should share a different poem each time--no repetition. Material: A good edition of Mother Goose, appropriate for your students. See Children's Literature in the Elementary School, 2nd ed. by Huck and Kuhn, Holt, Rinehart and Winston, Inc. 1968. pp. 98-104. The Complete Nonsense Book, Edward Lear, N.Y., Dodd, Mead & Company. One Fish, Two Fish, Red Fish, Blue Fish. Dr. Suess, N.Y., Random House.	Did the students: share a poem, limerick, riddle or joke? speak so as to be heard? speak so as to be enjoyed?

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation. Created for the Average (Type of student) in K and 1st (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEUDRE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: feel the poem	Procedure: You read the poem "Mud" to the class enough to familiarize them with it. The students then take off their shoes and pretend that they are standing in mud. Have them pretend to experience the "squishy-squash" and the "wiggly" as they say those words. Perhaps some of them will be able to repeat and experience the entire short, seven line poem. Material: "Mud," Arbuthnot Anthology, Scott, Foresman and Co., 1961, p. 157. Mud is very nice to feel All squishy-squash between the toes! I'd rather wad in wiggly mud Than smell a yellow rose. Nobody else but the rosebush knows How nice mud feels Between the toes.	Did the students: seem to feel "squishy-squashy" mud between their toes?

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Experientially different (Type of student) in K- 1 (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: grasp the relationship between poetry and his own life	Procedure: You read "My family" to the class. It is an original by a South Dakota student in grade school. The class discusses how the poet got his material and inspiration Each student decides on and tells about something in his own life that he could build a poem about Material: My family is A good one for fighting. The kids are The worst of them all. They all fight all day And of course at night They fight fight fight And fight some more. Most fights start When one doesn't agree With the other. It ends up by having It stopped by Mother. Larry Christopherson	Did the student: express orally his grasp of the relationship between the poem and the poet's life? tell about something in his own life which could be a subject for a poem?

(OBJECTIVES)	(PROCEDURES WITH MATERIALS)	(EVALUATION CRITERIA)
	Possible follow-up: The students build their own poems and you write them down. Class newspaper?	

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Gifted (Type of student) in 1st (Grade) coordinated with Language Arts or Science (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: feel rhythm in poetry recognize rhyme in poetry	Procedure: You read "Twenty Froggies" to the class, first for enjoyment, then for rhythm, then for rhyme The students clap in time to the meter They see how many sound-alikes they can find in the poem. When you read the poem leaving out the rhyming word, they should fill it in. Material: Twenty froggies went to school Down beside a rushy pool. Twenty little coats of green, Twenty vests all white and clean. "We must be in time," said they, First we study, then we play. That is how we keep the rule, When we froggies go to school."	Did the students: clap in correct time to the meter? indicate their recognition of the sound-alikes?

"Twenty Froggies" (cont.)

Master Bullfrog, brave and stern,
Called his classes in their turn,
Taught them how to nobly strive,
Also how to leap and dive;

Taught them how to dodge a blow
From the sticks that bad boys throw.
Twenty froggies grew up fast,
Bullfrogs they became at last;

Polished in a high degree,
As each froggie ought to be,
Now they sit on other logs,
Teaching other little frogs.

The How and Why Library, ChildCraft. p. 230. Filed Enterprises Educational Corporation--Chicago, Illinois

Possible follow-up:

The students plan to act out the poem. One student can recite it all--or five can each take a stanza. The rest do whatever comes naturally in presenting the poem physically.

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Undercommunicator (Type of student) in second (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: sense rhyme	Procedure: You read aloud "Let's Start with Bear" to the class with the idea that itis the instructions to a game you all are going to play When you've finished reading the poem aloud, begin the game and "Start with Bear." Material: "Let's Start with Bear" There's a kind of game to play, With words we've learned to write and say. A game with words we've heard. You know-- Words that ask and words that show. Let's see what words you can name-- Words you know that sound the same. Any word will do to start. Let's start with thought. I say, "Say, what sounds like thought?" And Jill thinks hard, and then says: "Taught!" And then I think and say, "Ought!" It's Jill's turn, and she calls out, "Bought!" "I bought a car--red and bright!" Says Mother, "And bright sounds like night."	Did the students; play the game suggested by the poem? play the game with words that really rhymed?

"Let's Start with Bear" (cont)

"And might!" I shout. "That matches, too.
And light and knight will surely do."

We've started off the game just fine.
I go again--the turn's still mine.
"What sounds like ring?" I say beginning.
"String, bring, and sting," Jill answers, grinning.
"And then there's sing." I add a word.
"And king!" Jill cries. (That's what I heard.
I really should have thought of king.
Oh, well, I can't know everything.)

It's Jill's turn. "Cat," she says with glee.
(An easy start she's given me.)
"Cat sounds like rat and mat," I say.
There must be more...Mom saves the day,
For she thinks of bat and sat,
And fat and Pat and hat!
Now Mother says, "Let's start with blue!"
Jill stops to think. "Let's see, there's...flew!"
"That's good," Mom says. "And shoe and boo."
"True!" I shout. But Jill adds grew and glue.

Then Jill says, "Now let's try hear."
Mom finds, "Near, ear, clear."
"Dear!" I cry. "That's in a letter, and...
That matches better!" And Jill says, "Good,
and would and could and stood and wood."
"Wood goes," our Mother says, "with should,
and should goes with obey and may,
Which sounds like hay and Fay and tray."
That's the kind of game we play.
With words we've learned to write and say.
A game with words we've heard.
Doesn't it sound like fun to you?
Let's play again---will you play, too?

High and Wide, American Book Co., 1968, pp. 84-87

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Experientially Different (Type of student) in Second coordinated with Science.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: recognize climate contrasts see a scientific concept through the eyes of a poet build their own poems as a result of this experience read their poems effectively individually or a group	Procedure: You read the three poems to the class. Tell them that one is an original by a South Dakota student. You'll ask them later to guess which one. Relate the poems to the different climate areas in the United States. Discuss. Each student then builds his own poem about some aspect of U.S. climate--including Alaska and Hawaii. Do not evaluate for spelling, penmanship or punctuation. Give help if asked for in writing the poem. Have each student orally interpret his own poem. Material: "Snow in the City," Let's Say Poetry Together, Primary, Carrie Rasmussen. Burgess Press, p. 80. "Winter Wonderland," Mary Fink (Zell), Pasque Petals, "Summer," Marvil Van Beek, Sioux Falls. Possible Follow-up: Try Rasmusen's suggestions for choral reading. Ditto all poems (just as written and give copies to each student, parents, other grades, etc.	Did the students: discuss the subject in such a manner that gave evidence that they recognized climate contrasts? build their own poems based on this scientific concept? read their poems effectively either individually or in groups?

"Snow in the City"

Snow in out of fashion,
   But it still comes down,
To whiten all the buildings
   In our town.
To dull the noise of traffic;
   To dim each glaring light
With star-shaped feathers
   Of frosty white.
And not the tallest building
   Halfway up the sky;
Or all the trains and busses,
   And taxis scudding by;
And not a million people,
   Not one of them at all,
Can do a thing about the snow
   But let it fall.

- Carrie Rasmussen

"Winter Wonderland"

When I walk alone in a silent world
And all I can see is falling snow,
That shuts me in like a friendly wall;
With the white sky above, white earth below.
I think with pity of all the folks
Who live in lands forever green,
And a winter wonderland like this
Is a magic place they have never seen!

- Mary Fink

"Summer"

The clouds are high and billowing white,
Mister Sun shines through so very bright
Children dance, and swim and sing.
They do a lot of everything.
In Summer.

The sand piles high along the beach,
Within the children's tears of joy,
Then a shout from a little boy.
In Summer.

Autumn brings a firelight bright.
Such a very pretty sight!
Leaves of red, a lily-pod,
Tales of fun and gaiety they'd had,
In Summer.

- Marvil Van Beek

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Average (Type of student) in 2nd (Grade) coordinated with Language Arts.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: recall previous experiences and emotions build a poem expressing recalled emotions	Procedure: You read aloud the poem, "First Day of School," either at the beginning of the school year or at a more advantageous time The students then recall and orally share their own first experiences with school They then individually build a poem which expresses this recalled emotion. An aide can help the poor writers and/or spellers to write their poems. Writing and spelling are not to be graded and should not be a handicap in this situation Material: First Day of School Bet you can't remember your first day of school, Where learning really started according to Old Folks' rule. When Mom left me there; I almost thought I'd die--- The room was full of strangers and I nearly started to cry. Mrs. French is my teacher--- she doesn't like loud noise, We had recess and took a nap, I even played with boys.	Did the students: tell about their first day at school? build orally at least two sentences intended to be a poem based upon their recollections?

First Day of School (cont)

A 'yukky' boy sits next to me
So I have to be on guard.
He messes up his papers,
but I'm going to study hard.
Someday I'll be a teacher
When I grow up and old,
But I won't yell at kids
Or raise a fuss and scold.
Got to put my things away
to keep my Mommy happy,
So I'm ready for school again
and Mom won't be so snappy.

- J. P. Brown

Pasque Petals, Oct. 1968, p. 93

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Gifted (Type of student) in 2nd (Grade) coordinated with Language Arts.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: sense rhyme learn the name of a poet	Procedure: You read aloud to the class, "Macavity: The Mystery Cat" Read it the first time for everyone's sheer enjoyment The second or third time, pause at appropriate places and have the class pick out as many sound-alikes as they can Material: "Macavity: The Mystery Cat" by T.S. Eliot. The Arbuthnot Anthology, Time for Poetry, p. 115.	Did the students: indicate the rhyming words? learn the name of the poet?

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for The Experientially different (Type of student) in 2nd (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to : recall an experience build a poem about that experience	Procedure: You read aloud, "When Winter Comes: Discuss winter--perhaps read the poem just prior to a time spent out of doors in the snow Have each child build his own poem about snow and/or winter Here is a good opportunity to help a student who has never experienced snow before now Material: "When Winter Comes" When winter comes The snow falls Right outside my house. It's soft, white and fluffy. It looks like powdered sugar. As I step into it I fall down. There are little prints in the snow Beside my own. They are the prints of the deer.	Did the students: recall a specific experience with snow? build a poem based on that experience?

"When Winter Comes" (cont)

From that I know
They came to drink at night
From the cool rushing stream.

Poetry in the Elementary Classroom.
Flora Arnstein. New York: Appleton-
Century-Crofts, 1962, p. 103

Possible follow-up:

Use this poem to point out to the students that poetry doesn't have to have sound-alikes and meter.

Read the poem in such a manner that the melody and phrasing of the lines is very obvious. It must not be read as prose.

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Experientially Different (Type of student) 2nd (Grade) coordinated with Science.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: learn more about pets and pet care build their own poems about a pet interpret their own poems individually or as a chorus	Procedure: Get the principal's permission to hold a pet day. Set aside one day of the school year at which time the students bring their pets. You should ask in advance what pets the students are bringing. There should be a limit made. If you cannot get permission, have the students bring snapshots or magazine pictures. You read the poem, "My Dog." Out of this situation should grow discussion about pets, pet care, and general attitudes toward all animals. Each student builds his own poem about a pet (any pet of his choice) Each student interprets his poem to the class If you have an aide, she could type these up as they are written, run them off, and the class could read them chorally the same period. Material: "My Dog," Marchett Chute. Let's Say Poetry Together, Rasmussen, p. 12.	Did the students: tell specific techniques of pet care? discuss intelligently and sensitively humane attitudes toward pets? build their own poems about a pet? interpret the poems effectively?

His nose is short and scrubby;
    His ears hang rather low;
And he always brings the stick back,
    No matter how far you throw.

He gets spanked rather often
    For things he shouldn't do,
Like lying-on-beds, and barking
    And eating up shoes when they're new.

He always wants to be going
    Where he isn't supposed to go.
He tracks up the house when its snowing--
    O, puppy, I love you so.

- Marchette Chute

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Average (Type of student) in 4th-6th (Grade) coordinated with Social Studies.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: build Quatrain.	You read at least one quatrain to the students. Have them build their own. Materials: "Quatrain for Sitting Bull" Say he was defiant as the prairie winds that whipped him; Say that he was sullen as the thunder's muttering tone; Say that he was stubborn as the wintry cold that gripped him; But say; "He never wavered in allegiance to his own. by Mabel K. Richardson, Kildeer also on record--see bib. The quatrain is a stanza consisting of four verses. In its narrow meaning, the term is restricted to a complete poem consisting of four lines only, but in its broader sense it signifies any one of many four-verse stanza forms. The possible rime-schemes within the stanza vary from an unrimed quatrain to almost any arrangement of one-rime, two-rime, or three-rime lines. Perhaps the most common form is the abab sequence; other popular rime-patterns are aabb; abba; aaba; abcb. abab: see above	Did the students: seem to enjoy your reading of the poem and/or listening to the record? build an original quatrain?

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Average (Type of student) in Third (Grade) coordinated with Science.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: develop concepts concerning human life and the Moon write a story fact or fancy about the Moon orally interpret their stories	The students read individually or in groups different chapters of the book, The Moon in Fact and Fancy. They view the filmstrip: "This is the Moon," McGraw-Hill, and "All About Weightlessness," Mountain Plains Educational Media Council. The students write short stories and/or plays communicating what they think life in outer space might be like. They can do this in groups or individually. They then present their creation as a choral reading or individual oral interpretation. Tape record, if possible. Material: The Moon in Fact and Fancy. Written and illustrated by Alfred Slote. Cleveland; World Publishing Co. 1967. Filmstrips: "This is the Moon," McGraw-Hill, and "All About Weightlessness," Mountain Plains Educational Media Council. Univ. of Colo. Bureau of Audiovisual Inst. Possible follow-up: Provide the students with the Miss Peckerel series of science fiction for elementary students. Scholastic Book Club.	Did the students: demonstrate a comprehension of concepts presented? orally interpret their creations in an interesting and meaningful manner?

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Experientially different (Type of student) 3rd-6th (Grade) coordinated with Social Studies and/or Art.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: see the lives of others through the eyes of the poet interpret the poems so sensitively that the listener sees the images too	Procedure: The class divides into four groups. Each group shares one of the Little Herder series. Each student within the group decides which poem he likes best and prepares to interpret it as his part of his groups presentation Each group presents its poems to show the Little Herder in each season The fine art work in these books could be enlarged and copied by means of an opaque projector. Material: Little Herder in Spring, Summer, Autumn, and Winter. Assistant Commissioner for Education, Publications Service, Haskell Institute, Lawrence, Kansas 66044. This is a U.S. Department of the Interior, BIA, publication. (Ask for their brochure on other Indian teaching materials.)	Did the students: discuss the informational content of the poems so as to indicate that they understood the factual details presented? discuss the family relationships so as to indicate that they understood and emphathized with Little Herder? read their poems so as to create appropriate images in the minds of the listeners?

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Average (Type of student) in Third (grade) coordinated with Social Studies and Language Arts.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: discriminate between real and imaginary analyze interaction between people read dialogue meaningfully	Procedure: You read Sam, Bangs and Moonshine to the class The students discuss experiences they have had or know about in regard to imagination or lying or deceiving The students divide into groups. Each group picks out a situation from the story or from life and acts it out. The dramatization is followed by discussion of what was real, what was imagined, and what was the truth or a lie. Material: Sam, Bangs and Moonshine. Evaline Ness, New York: Holt, Rinehart, Winston, 1966. (Caldecott Award Winner) Possible follow-up: Write "Real" and "Imagination" on the board. Have the children list items, sayings, books, etc., under the correct heading. Have the students write an imaginary story or poem.	Did the students: demonstrate the ability to discriminate between real and imaginary? analyze intelligently, sensitively and humanely the interaction between the characters in the story? orally interpret their parts with the appropriate meaning evidenced in their voices and faces?

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Experientially Different (Type of student) in 3rd (Grade) coordinated with Language Arts.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: relate a simple experience to the students through the reading of "I Meant To Do My Work Today" develop the ability to read in unison in an expressive manner.	Procedure: A student reads aloud "I Meant To Do My Work Today" Class discusses the poem in terms of nature and having an appreciation for it. Students can act out parts of the poem through finger plays and facial expressions. Material: "I Meant To Do My Work Today" from Story Caravan by Richard LeGallienne, Allyn and Bacon, 1968. Added Activity: Students could express different sounds of animals and how they think they would sound. Students may also create how they think a particular animal would sound if given human characteristics of speaking.	Did the students: effectively discuss nature? gain an appreciation for nature? develop in their ability to express their experiences to others? creatively use their voices in imitations?

I Meant To Do My Work Today

I meant to do my work today -
But a brown bird sang in the apple tree,
And a butterfly flitted across the field,
And all the leaves were calling me.

And the wind went sighing over the land
Tossing the grasses to and fro,
And a rainbow held out its shining hand-
So what could I do but laugh and go?

- Richard LeGallienne

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Average (Type of student) in Third (Grade) coordinated with Social Studies (France) (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: recognize this as a story poem consider life in a boarding school emphathize with a French child who feels strongly about a lost dog	Procedure: You read Madeline's Rescue to the class Discuss some or all of the following topics: boarding schools, pets, Paris, "what would you do if?", what is there about the story that makes it a poem? did the students realize it is a poem when they first heard it? The students assign parts: narrator, Madeline, etc. Then tape record the story. Do it with two or three casts if necessary. Use background music, dog noises, laughter, footsteps, etc. Material: Madeline's Rescue. Ludwig Bemelmans, N.Y., Viking Press, 1953. (Caldecott Award Winner) Possible follow-up: Provide the students with the other Madeline stories for dramatization and/or recording	Did the students: recognize this as a poem? discuss life in a boarding school? read in a sensitive manner demonstrating empathy with the situation?

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Average (Type of student) in Third (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: see the "immediate illuminating image" in this poem	Procedure: You read "Spring Nonsense Song" to the class. Have the class discuss what they "see" and "feel" and "hear." Have the class read the poem as a chorus "from copies you have prepared) attempting to "see," "feel" and "hear" as they interpret the phrases. Material: "Spring Nonsense Song", Mary Vivian Small, Pasque Petals, V. 38, 1963-64, S.D., p. 162. Possible follow-up: Draw pictures of what they "see" Write their own poetic images Draw their own poetic images Build an illustrated book of class poetry	Did the students: describe orally the images in the poem? read the poem in a sensitive manner?

"Spring Nonsense Song"

Slish, slash, skitter through the grass
wet with recent rain;
The snake is gliding happily
on a day in Spring.

Slush, slosh, slipping through the marsh
after April rain;
The cows are coming to the barn
on a day in Spring.

Splosh, splash, scutter, little fish,
swimming in the rain,
Flip your fins at waterlilies
on a day in Spring.

Swish, swash, swat the squatting fly,
sluggish from the rain,
Lighting on my ironing board
on a day in Spring.

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation. Created for the Under-communicator (Type of student) in 4th (Grade) coordinated with Physical Education (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: think poetically about sports heroes	Procedure: Have the students read various stories about sports heroes. Research South Dakota's Billy Mills. Read "Billy Mills" Each student builds and shares a poem about his favorite athlete Materials: Several books and stories about athletes. Scholastic Book Club has several in various sports on various reading levels. "Billy Mills" by George W. Twiss, Jr. Grade 4 Oglala Community School, Pine Ridge Possible follow-up: Have each student pretend he is his favorite athlete and set up an interview with a fellow student "radio reporter". Use the tape recorder for "braodcast." Have students work up "sports commentaries" and record.	Did the students: build a poem about an athlete? interpret the poem meaningfully to the class?

"Billy Mills"

Billy Mills was an average boy,
Who liked to ride horses and play with toys,
He would romp and stomp away,
For that was his way to exercise each day.
Then he learned that he liked to run,
It was his way of having fun.
Each day he liked to run 100 yards or so
And after that his face would be lit up with a glow.

William Mills was his real name,
He always was a sport in fun and in games.
He joined the Marines to serve his country,
But to his Athletic Career, there was no boundary.
He went to the Olympics to compete in the 10,000 meter run,
And, Oh, yes, he won!

The United States was filled with thrills,
As the announcer called:
"THE WINNER IS BILLY MILLS."

George W. Twiss, Jr. Grade 4
Oglala Community School, Pine Ridge
Pasque Petals, July, 1968.

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Gifted (Type of student) in Fourth (Grade) coordinated with Social Studies (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: accept and adjust to new trends in living with one another learn about Louisiana and sugar plantations choose and edit an appropriate section of the story for a dramatic reading (declam) compare school problems in the story with his own	Procedure: The student reads The Empty Schoolhouse as a library assignment. He reports on the book orally--reading his favorite episode as a dramatic reading--e.g., "Oralee's Birthday"--"The Shotgun Blast". Discussions following can center on the human problems on which the story is based--and/or information about Louisiana. Materials: The Empty Schoolhouse. Natalie Savage Carlson, Harper and Row, New York, 1965. (Children's Book Award, 1965) Possible follow-up: Have your student follow this approach with other good books--finally have student enter declam contest with favorite selection Research the concept "desegregation"	Did the student: evidence in his book report a humane comprehension of the social problems presented by the story? choose and edit his favorite episode? orally interpret the episode with Vocal effectiveness? present specific information about Louisiana and sugar? stimulate vigorous discussions concerning human beings and their problems?

Write to sugar companies for more information.
Bring various types of sugar to class--tell how each type is made.
Work out on map how you would travel to Louisiana from your school.

Other book suggestions for declam cuttings: (Just to mention a few)

Misty of Chincoteague. Marguerite Henry, Rand McNally & Co., 1947.

Pippi Longstocking. Astrid Lindgren, New York: Viking Press, 1950.

Stuart Little. E. B. White, Harper & Brothers, 1945.

There's an Elephant in the Bathtub. Wisconsin: Whitman Publishing Co., 1964. Roger Bradford.

Georgie's Capitol. Martha Coon, Harvey House, 1967.

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Under-communicator (Type of student) in Fourth (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURES WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: focus on other people's problems rather than his own present the reading effectively	Procedure: The student reads Up the Road Slowly as a library assignment. He introduces the plot with a sentence or two then reads to the class the sections of the book which especially reveal Julie's private thoughts A discussion should follow about the classes' understanding of Julie and her problem and them and their problems. Material: Up the Road Slowly. Irene Hunt, Chicago: Follett Publishing Co., (Newberry Award) Winner, 1967)	Did the students: demonstrate an understanding of Julia as evidenced by sections read? contribute more than usual to the discussion about Julia?

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Average (Type of student) in Fifth (Grade) coordinated with Social Studies (Holland) (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: conduct research on Holland use media (tape recorder) interpret dramatic material taken from a long story choose and edit a dramatic selection taken from a long story	Procedure: Have the students read the book, The Wheel on the School by Meindert DeJong. The student chooses a scene from the book--preferably one which includes an amount of conversation. The first chpater, for instance, would lend itself well to recording. Tape record the reading, as the reader trys for good characterization. Play back and have each student be his own critic. Material: The Wheel on the School, Meindert DeJong Harper Bros, N.Y. (see Silver Web, Heath Basic Reader, 5) Possible follow-up: Let the students choose scenes for dramatizations. Do not work for word-for-word memorization--rather work for thought concepts so that students may ad-lib. This may be as elaborate or as simple as desired.	Did the students: verify the facts of the story through research? choose satisfactory dramatic episodes to interpret? interpret these episodes effectively? respond positively to the recording experience?

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Gifted (Type of student) in 5th (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: read many poems discriminate among many poems interpret effectively their favorite poems	Procedure: Place an old iron caldron at the front of the room. A trio of students kneel before the caldron chanting the name of a poet. Someone tosses in a slab of dry ice and a dash of water as one of the students begins reading or reciting the poetry of the poet whose spirit has been called. Have students work in groups of three to select from many poems and poets the ones they most want to use in this rather exciting setting. Material: Old iron caldron Dry ice Water (Anything else the students decide to add to make their presentation more effective.) Several different types of poetry books so the students can choose from a wide variety.	Did the students: choose their poems from a wide selection? present an effective interpretation?

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Average (Type of student) in Fifth (Grade) coordinated with Art.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: interpret a meaningful poem interpret a meaningful South Dakota work of art understand the correlation between the two	Procedure: Present the picture "Buffalo Bones are Plowed Under" by Harvey Dunn The students discuss what they see in it Read the poem "Buffalo Dusk" by Carl Sandburg to the class Have the class discuss what they "see" as they listen to the poem Have the class read the poem chorally as they experience the picture The students then discuss the correlation between "oral art" and "visual art." Material: "Buffalo Bones are Plowed Under" Harvey Dunn (available at Norberg's in Sioux Falls and several other sources) "Buffalo Dusk" Carl Sandburg. (Arbuthnot Anthology of Children's Literature, Scott Foresman Co.)	Did the students: discuss the picture meaningfully? discuss the poem meaningfully? discuss the correlation between the two satisfactorily?

"Buffalo Dusk"

The buffaloes are gone.
And those who saw the buffaloes are gone.
Those who saw the buffaloes by the thousands
and how they pawed the prairie sod into dust
with their hoofs, their great heads down
pawing on in a great pageant of dusk,
Those who saw the buffaloes are gone.
And the buffaloes are gone.

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Gifted 6th Grader (Type of student) coordinated with Language Arts.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: develop in human relationships with others	Procedure: If the students are in the sixth grade, they can read the book themselves. If the students are younger, the teacher can read the book to them. Discuss the problems the students are experiencing at their different age levels. Have a student who has read the book, give the class an oral report of the funniest part, the saddest part, or the part he or she liked best. The students may want to assign parts of the book, that they liked, and make it into a playlet. Materials: It's Like This, Cat. Emily Neville. New York Harper & Row. 1963. Scholastic Book Services, 1967.	Did the students: dramatize the parts they thought were funny, sad, or that they liked? discover some clues to coping with their problems at home or at school, from how the children in the book did, or from discussion in class.

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Gifted (Type of student) in 6th (Grade) coordinated with Language Arts.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: read more South Dakota poetry recognize the names of South Dakota poets see his world through the eyes of the poet	Procedure: Have two or three students read aloud the poem, "To the Meadow Lark" by Adam Ochsner. Mobridge, S.D. Discuss the images in terms of South Dakota Discuss the poetic structure Have the students research more, recent Pasque Petals to find other poems similar to Ochsner's. Read them aloud. Write letters to the poets, responding to the poems, and asking what ever questions desired. If one or more of these poets lives near your school, invite him to spend a day with the students. Perhaps you could invite in the parents for a "coffee hour" and poetry reading festival where both your students and the poet could read his poetry aloud. Material: Pasque Petals, March, 1968, p. 149. And other volumes.	Did the students: read at least one South Dakota poem that was new to them? learn the name of at least one South Dakota poet? recognize his world as he saw it through the eyes of the poet?

MoTivATing SiTuaTion

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Entire class (Type of student) in 4-6 (Grade) coordinated with Language Arts (Regular curriculum area).

WhY? WhaT Happens? Did iT worK?

(OBJECTIVES)	(PROCEDURES WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: build Haiku Poetry read Haiku sensitively	Procedure: Read some Haiku poetry to the students. Have them build their own. What is a HAIKU? 1. Haiku is poetry. 2. "A Haiku is a poem in three lines of five then seven, then five syllables." 3. Haiku is usually about something simple, wonderful, present, but beyond reach. 4. Enduring Haiku is a spiritual experience of illumination. 5. Haiku usually has no rhyme. 6. Haiku should suggest an experience to be completed by the reader. 7. The lines of Haiku should: Line one: depict general condition or time lessoning. Line two: depict the momentary. Line three: show the intersection of the momentary with eternity. 8. In order that the entire class may enjoy building Haikus, it may help if you let the students write about whatever interests them--nature or otherwise--serious or humorous. If they like the game of Haiku, they will probably build them often, which	Did the students: build Haiku? read the poem with comprehension and feeling?

cont. 8. variety in content and quality--the goal is that they build them and enjoy the experience.

Materials:

Clouds

Across the blue screen
billowing white figures roll,
always changing form.

Charles H. Larsen
Sioux Falls-SFC

Feelings

At dusk it leaves me,
Light is like a precious flower
Lovely, but soon gone.

John Chaussee
Sioux Falls-SFC

The mountain rises
to take hold of God's hand and
search for lasting peace.

Eileen Van Meeteren
Hartley, Iowa

Behn, Harry. "On Haiku," The Horn Book Magazine, Vol. XL, April, 1967.

Keene, Donald Anthology of Japanese Literature.

_____. Japanese Literature.

_____. Modern Japanese Literature

Yuasa, Nobuyuki. The Year of My Life.
Issa. Don't Tell the Scarecrow.

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Average (Type student) in Sixth (Grade) coordinated with Language Arts.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: learn the principles of Haiku read Haiku sensitively build their own Haiku	Procedure: The students research the subject of Haiku. They report orally on Haiku, demonstrating the principles with examples of poems You present these Haiku written by South Dakota poets--discuss them in terms of basic principles-- Do these South Dakota Haiku relate to South Dakota as the Japanese Haiku relate to Japan? The students build and share their own Haiku. Material: Don't Tell the Scarecrow and Other Japanese Poems. Issa, Yayu, Kikaku. Four Winds Press, A Division of Scholastic. 50 West 44th St., New York, N.Y. 10036. Poetry: Teaching Literature to Adolescents, Scott, Foresman and Company Poems Children Will Sit Still For. Citation Press, New York, 1969. Scholastic address.	Did the students: read aloud sensitively the Haiku's of others? demonstrate a grasp of Haiku principles in building their own? read aloud sensitively their own Haiku?

South Dakota Haiku

Men are like turtles
Hiding their thoughts in hard shells,
Letting in no light.
Kathy Kleck, Lennox

The croaking of frogs
A rainy July evening
Helps lull me to sleep.
Ron Hann, Lennox

Underneath the moon
The wings of the dragonfly
Sparkle like blue gold.
John Chaussee, Sioux Falls

If you would catch trout
Cast along a rippling stream
When willow-flies are out.
Beryl Kapaun, Humboldt

Early morning,
Orioles drift from tree to tree . . .
Sparks of feathered flame!
Muriel M. Hargreaves, Sioux Falls

I awoke today
To sounds of singing robins
In the nearby trees.
Don Ysbrand, Lennox

I fell asleep to
The chirping sound of crickers
One cool summer night.
Pat Alberts, Lennox

Cast upon the lake
Are dry, unneeded bread crumbs . . .
Swift snatch of a beak.
Alvina Kuechenmeister, Sioux Falls

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Under-Communicator (Type of student) in 7th (Grade) coordinated with Art, Language Arts.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: describe orally an episode from an adventure story illustrate or build that which he chooses to describe	Procedure: Have the student read Island of the Blue Dolphin Orally describe how Karana built her shelter or any of the other things she made. The student could make an entire mock-up of Karana's environment if he desires to. Scale models or illustrations should be used in the student's presentation. If the student chooses to read from the book material that will help him in his presentation, he should be encouraged to do so. Material: Island of the Blue Dolphin. Scott O'Dell. Houghton Mifflin, 1960. Art and crafts materials.	Did the student: describe clearly and effectively some aspect of Karana's environment? read aloud even one sentence from the story to support his explanation?

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Under Communicator (Type of student) in 8th (Grade) coordinated with Art, Language Arts.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: see the images in the poem draw the images he sees in the poem	Prodecure: Present the poem "Spring Prayer" as a poem to be experienced and enjoyed--not as a prayer to be prayed in class. Have the students read it aloud in a group, a-line-a-student or however it seems to work best. Each student then draws any of the specific images or something stimulated by the line "For all things fair we hear or see," Have the student share his drawing with the class as he reads the part of the poem which he illustrated. Anything is to be accepted with appreciation. This is not a contest. Nor is the art work, in this case, to be graded. Material: "Spring Prayer" Ralph Waldo Emerson. Let's Say Poetry Together, Intermediate, Rasmussen, Burgess Press, Minneapolis. p. 32.	Did the student: draw one of the images of the poem? read effectively the line or lines that stimulated the image?

"Spring Prayer"

For flowers that bloom about our feet;
For tender grass, so fresh, so sweet;
For song of bird, and hum of bee;
For all things fair we hear or see,
Father in heaven, we thank Thee!

For blue of stream and blue of sky,
For pleasant shade of branches high;
For fragrant air and cooling breeze,
For beauty of the blooming trees,
Father in heaven, we thank Thee!

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Experientially Different (Type of student) in 8th (Grade) coordinated with Social Studies or Art (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: see beauty in the lives of others interpret the poem sensitively build their own poem about beauty in their own lives	Procedure: A student reads aloud "Beauty" Class discusses the poem in terms of images Class discusses the poem in terms of poetic structure Students build their own beauty poems--either individually or in groups Material: "Beauty" from I Am a Pueblo Indian Girl by E-Yeh-Shure, William Morrow and Co., Inc., 1939. Also Arbuthnot Anthology, TP, p. 191. "Beauty" Beauty is seen In the sunlight, The trees, the birds, Corn growing and people working Or dancing for their harvest.	Did the students: evidence through discussion their grasp of the beauty in the life of the poet? read the poem sensitively? build their own beauty poems? read them sensitively?

"Beauty" continued

Beauty is heard
In the night,
Wind sighing, rain falling,
Or a singer chanting
Any thing in earnest.

Beauty is in yourself.
Good deeds, happy thoughts
That repeat themselves
In your dreams,
In your work,
And even in your rest.

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Gifted (Type of student) in 8th (Grade) coordinated with Social Studies (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: orally interpret this poem so as to stimulate the other students to take action of some kind (build own poems, write story, discuss, or plan an experience of some kind)	Procedure: The student interprets "If Only I Could" to the class The other students decide what they want to do as motivated by the poem Material: "If Only I Could" Carl Bloice. High Trails Basic Reader, Allyn Series, 1968. p. 216. "If Only I Could" If only I could Shake the hand Of everyone I meet; and They in turn would clasp the hand Of everyone in reach; Why, don't you know, We'd soon reach 'round the world; and When The hand That shook the hand That shook the hand That shook the hand	Did the students: interpret the poem in such a manner that at least one of the class chose to follow it up with some kind of appropriate action?

"If Only I Could" cont.

That shook
Mine
Had shaken every hand,
This band of hands
Three billion strong
Would hold us all together.
The tape of life
Would bind us.
Where we've been torn
If only I could,
If only I could...
Sometimes it's hard
I say,
To find a hand to shake.

Motivating Situation

To motivate the improvement of the student's faciltiy in Oral Interpretation (Activity). Created for the Under-communicator (Type of student) in 8th (Grade) coordinated with Language Arts & Social Studies (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: learn meaning of symbolism and metaphor reach out through poetry	Procedure: The student prepares and orally interprets "No Man Is An Island" He explains the meaning suggested by the metaphor employed Material: "No Man Is An Island" Widening Views. Allyn Series, 1968, p. 16. "No Man Is An Island" No man is an island, entire of its self; Every man is a piece of the Continent-- A part of the main; If a clod be washed away by the Sea, Europe is the lesser; As well as if a Promontory were. Any man's death diminishes me, Because I am involved in mankind. And therefore never send to know for whom the bell tolls; It tolls for thee. John Donne	Did the students: evidence involvement while reading the poem? explain at all clearly the use of metaphor in this poem?

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Average (Type of student) in 8th (Grade) coordinated with Social Studies (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)

To teach the students to:

plan a well organized party

choose a theme that encourages creativity

build their own material

interpret their own material

(PROCEDURES WITH MATERIALS)

Procedure:

Arrange for a convenient time (1½-2 hours) your class to host a party. Invite other students, parents, the administration, etc.

The students choose a theme--Mexico, farms, sports, big cities, Alaska, space travel, science fiction, history, government, etc.

Working in groups and individually, the students plan and carry out the program which includes (original stories, plays, poems, games, and decorations and refreshments.)

Use these poems to spark the idea.

Material:

"Opportunity"

Opportunity
Knocks at every door
Waiting to come in
Grasp her welcome hand
Follow her command
Before she vanishes
Away!

Carolyn Larson, Centerville, S.D.

(EVALUATION CRITERIA)

Did the students:

plan a well organized party?

choose a theme that motivated all involved to be creative?

build their own stories, poems, decorations?

interpret their creations effectively and enjoyably?

These poems were motivated
by a party with a circus
theme.

"Here comes the clown,"
 Said the town,
"He has a frown
 That faces down."
"There is the band,"
 Said the man,
"They have been all over the land."
"Here comes the elephants,"
 Said the Merchants.
"Look at the trunk,"
 Said the Monk.
"Here comes the wagon,"
 Said the dragon.
"What fun!"
 Said the nun.

Dan Patterson, Lowell School,
Sioux Falls

"The circus is fun,"
 Said the nun.
"How is it done?"
 Said the bun.
"Very easy,"
 Said beesy.

Matt Jamison, Christ the King,
Sioux Falls

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Average (Type of student) in k-12 (Grade) coordinated with Announcements (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: read aloud in an interesting manner material that is usually considered not important enough to "orally interpret"	Procedure: From the beginning of the year, you read aloud announcements, etc., in an important, interesting manner. After the class has gotten the idea that you consider announcements important and really care about their presentation--you can have the students take turns being responsible for reading aloud announcements, test directions, instructions for fire-drills, etc. Material: All such material that makes its way to your desk in the course of a school day.	Did the students: read aloud this material in a manner that was easy to follow, clearly articulated, well phrased, interesting to listen to, and give the impression that the content was important?

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Average (Type of student) in Sr. High School (Grade) coordinated with Speech Class (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: experience presenting a poetry reading learn to use the voice and body to convey the mood and meaning of the poem learn to analize the connotive and denotative meaning of a poets writing	Procedure: Assign a poetry Interpretive reading. Assign an Interpretive reading in poetry.	Did the student: utilize the manuscript in reading properly divide his attention between the manuscript and the audience establish a proper mood in reading his selection interpret both the logical and emotional content of the poem

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Average (Type of student) in Sr. High School (Grade) coordinated with Speech Class (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: experience presenting a dramatic reading properly cut a selection from a play prepare an introduction to a selection from literature learn to use the voice and body to properly convey the interpretation of the literature learn to analyze a literary selection learn to utilize eye contact and character placement	Procedure: Assign a dramatic Interpreative reading (a reading from a play) to be read from manuscript.	Did the students: utilize a manuscript-not merely hold it. use a suitable introduction for the play utilize good eye contact and placement of characters use appropriate movement and gestures while reading make effective use of his voice to properly convey the analysis and mood of the play Was the play: cut to provide a logical beginning and ending.

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Speech Student (Type of student) in Sr. High School (Grade) coordinated with Speech Class (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: present a narrative reading cut a selection from narrative literature prepare an appropriate introduction to a narrative selection utilize eye contact use voice and body in the presentation analyze narrative Literature.	Procedure: Assign a narrative interpretive reading	Did the student: use the manuscript? utilize appropriate eye contact utilize good platform posture, movement, and gestures? utilize a good reading rate wit proper use of voice for inflections? Was the narrative reading: well cut with a good beginning and conclusion?

Motivating Situation

To motivate the improvement of the student's facility in Oral Interpretation (Activity). Created for the Average (Type of student) in Sr. High School (Grade) coordinated with Speech Class (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: organize different selections of literature around a theme. analyze literature of various types. properly use voice and delivery to convey differing types of literature. introduce a program based upon a theme.	Procedure: Assign an interpretive reading program utilizing some prose and some poetry as part of program centered around some theme.	Did the student: assemble a program based on a theme? properly introduce the program? show improvement in the oral and visual presentation? Were the literary selections: well cut?

CHORAL READING

Although you may think that "oral or Choral reading" must wait till your students can "read," remember that they have been reciting poems, cumulative stories, and prayers for some time prior to Kindergarten. Many say unison grace at home. This is choral speech. When you begin to teach them to say the "Pledge to the Flag," you are teaching choral speech. From this point of view, then, Oral and Choral Reading can begin with Kindergarten-stimulated by the teacher's ability to read.

Having learned to enjoy speaking together students can progress to more challenging materials and more challenging arrangements.

There are various types of choral arrangements:
Unison Reading-Speakers arranged in semi-circle, read in unison the entire selection.
The Refrain Chorus-Timing becomes an important factor here, as the group repeats the chorus or refrain to accompany a narrator reading the various stanzas. Ballads lend themselves to this type.
Antiphonal or Dialogue Reading-Divide your group into two fairly well-balanced groups. Have them read alternate lines of the poem. The two groups might face each other with "the director" at the center front. Many Psalms are readily adaptable to antiphonal reading.
Line-a-child or Line-a-choir-Each speaker reads a different line-allowing for variety and contrast in pitches and quality.

The Part Arrangement-The group is divided into identifiable voice groups (like a singing choir alto, bass, etc.)

You can get help for selection, arrangements, and programs from several Oral Interpretation books listed in the bibliographies especially these three:
Speech for the Creative Teacher (Fessenden etal.)
Children and Books "Verse Choir", Arbuthnot
Anthology, Arbuthnot

You and your students can improve by using some of the evaluation questions which follow:

1. Did the reader appear to understand what he was reading?
2. Did the audience seem to respond to his reading? Did he have their attention?
3. Did he show an attitude of confidence? Was his manner poised? Did he seem to be in command of the situation?
4. Did he appear to be speaking directly to the audience? Or did the printed page get in his way?
5. Did he speak fluently? Or was there a certain amount of hesitation and seeming confusion?
6. Did he read with restraint? That is, with moderate speed and properly modulated volume? Did he avoid an over-dramatic manner, unnatural gestures and similar distracting mannerisms?
7. Did he speak clearly with good articulation? Or was his speech slovenly, characterized by blurred sounds and elided syllables?

8. Did he pronounce all words correctly?
9. Did he bring out the "overtones of meaning" by appropriate inflection and emphasis?
10. Was there sufficient variety in his speech pattern? That is, did he avoid the dead-level effect of routine and monotonous recitation?

Motivating Situation

To motivate the improvement of the student's facility in Choral Reading (Activity). Created for the Average (Type of student) in 4th (Grade) coordinated with Language Arts.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: visualize as poems are read to them develop a sense of rhyme and rhythm read clearly with appropriate expression	Procedure: On a cloudy, cloudy day, have the children look out the window. Tell them you know a story about clouds; it is a story that has words which rhyme. Read the poem "Clouds", by Helen Wing. Talk about the shapes children see as they look at the clouds. Perhaps the children will be motivated to write a poem of their own.	Did the student: write his own poem about what he saw in the sky; about wondering what is up there, about the stars at night, or about the clouds? Read the poem clearly, so that it was easily understood by the other children? Have clear pronounciation?

CLOUDS

Over the hill the clouds race by
Playing tag in a blue, blue sky;
Some are fat and some are thin
And one old cloud has a double chin.

One is a girl with upturned nose
And one wears slippers with pointed toes,
There's a puppy dog, too, with a bumpety tail
And a farmer boy with his milking pail.

Sometimes they jumble all in a mass
And get tangled up with others that pass
As over the hill they go racing by
Playing tag in a blue, blue sky.

Helen Wing

Motivating Situation

To motivate the improvement of the student's facility in Choral Reading (Activity). Created for the Average (Type of student) in 3rd grade (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH, MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: read in unison with expression	Procedure: Read the poem "the Pocr Old Woman" as a choral reading with different parts assigned to different people. Have "voice tryouts" to decide who would be best for the parts. Discuss the nonsense of the poem, and have the children write a nonsense poem of their own. Material: "The Poor Old Woman" in Grade Teacher, 1968.	Did the students: seem to have fun with this choral reading selection? speak in an appropriate united manner with expressiveness?

THE POOR OLD WOMAN

Solo 1
There was an old woman who
Swallowed a fly.

All
Oh, my! Swallowed a fly? Poor
Old woman -- I think she'll die.

Solo 2
There was an old woman who
Swallowed a spider. Right down
Inside her she swallowed a spider.

All
She swallowed the spider to kill
The fly. Oh, my! Swallowed a fly?

Solo 3
There was an old woman who
Swallowed a bird. How absurd
To swallow a bird.

All
She swallowed the bird to kill
The spider to kill the fly. Oh,
My! Swallowed a fly. Poor
Old woman, I think she'll die.

Solo 4
There was an old wom who
Swallowed a cat. F-a-a-an-c-y
that, she swallowed a cat.

All
She swallowed the cat to kill
The bird. She swallowed the bird
To kill the spider. She
Swallowed the spider to kill
The fly. Oh, my! Swallowed a
fly? Poor old woman, I think
she'll die.

Solo 5
There was an old woman who
Swallowed a dog. She sent
Whole hog! She swallowed
A dog.

All
She swallowed the dog to kill
The cat. She swallowed the
Cat to kill the bird. She
Swallowed the bird to kill the
Spider. She swallowed the
Spider to kill the fly. Oh, my!
Swallowed a fly? Poor old
Woman, I think she'll die.

The Poor Old Woman (cont)

Solo 6 — There was an old woman who
Swallowed a cow. I don't know how.

All — She swallowed the cow to kill the
Dog. She swallowed the dog to
Kill the cat. She swallowed
The cat to kill the bird. She
Swallowed the bird to kill
The spider. She swallowed the
Spider to kill the fly. Oh, my!
-- Swallowed a fly? Poor old
woman, I think she'll die.

Solo 7 — There was an old woman who
Swallowed a horse.

Solo 8 — She died?

All — Of course!

Motivating Situation

To motivate the improvement of the student's facility in Choral Reading (Activity). Created for the Under-communicator (Type of student) in 3rd grade (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: create an ability to read in unison in an effective and creative manner	Procedure: Divide the poem "Jonathan Bing" into groups according to voices best suited. Read the poem once in the different parts using expression, correct rythmic patterns, and well-placed stops (such as at periods, exclamations, etc.) Improve these skills through practice. Material: "Jonathan Bing" in Let's Say Poetry Together p. 53.	Did the student: express himself creatively? gain self-confidence from the experience? develop skills in choral reading?

JONATHAN BING

Narrator	Poor old Jonathan Bing Went out in his carriage to visit the King, But everyone pointed and said,
Small group	"Look at that!"
Narrator	Jonathan Bing has forgotten his hat!" (He'd forgotten his hat!)
Small group	Poor old Jonathan Bing Went home and put on a new hat for the King, But up by the palace a soldier said,
Soldier	"Hi" You can't see the King; you've forgotten your tie"
Small group	(He'd forgotten his tie)
Small group	Poor old Jonathan Bing He put on a beautiful tie for the King But when he arrived an Archbishop said,
Archbishop	"Ho" You can't come to court in pajamas , you know!"
Small group	(He'd come in pajamas!)
	Poor old Jonathan Bing Went home and addressed a short note to the King:
Jonathan Bing	If you will excuse me I won't come to tea; For home's the best place for People like me!

Motivating Situation

To motivate the improvements of the student's facility in Choral Reading (Activity). Created for the Average (Type of student) in 3rd (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: develop skills in choral reading. develop a motivation and enthusiasm for the holiday Halloween.	Procedure: Work on the skills of unison and expressiveness on poems chosen about Halloween. Have the poem read in unison as a choral reading. Discuss the different moods of Halloween. The students could do research on the history of Haloween and report to the class. This could be motivation for planning a Halloween party.	Did the students: show originality in their oral expressions? use meaningful variations? discuss with insight the moods associated with Halloween? seem to create an enjoyable experience for themselves and other students?

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Motivating Situation

To motivate the improvement of the student's facility in Choral Reading (Activity). Created for the Average (Type of student) in 3rd grade (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURES WITH MATERIALS)	(EVALUATION CRITERIA)
To teach *the students to:* develop an appreciation for humorous poetry and to learn to read it in unison in an expressive manner.	Procedure: Read the poem "Magic Mouse" dividing the verses into different groups. Discuss how many of the situations in the poem are similar to those in the home and family. Material: "Magic Mouse" in Poems Children Enjoy by Instructor, p. 46. Elizabeth Moon. Instructor Activity Guide Series. Danville, N.Y.: F.A. Owen Publishing Co.	Did the students: show the relationship in the home of the child to the parent? effectively read the choral selection with expression and in unison? use their imagination in thinking up things in their home that are similar to the things that happened to Magic Mouse?

MAGIC MOUSE

Wouldn't it be funny
 If a little magic mouse
Would eat up all the spinach
 In the garden and the house?

I wish, when Mother calls me
 And wants to wash my head.
A little mouse would whisper
 "You may wash my head instead."

And when my toys are scattered
 Where I left them after play,
I'd love to have a magic mouse
 To put them all away.

And wouldn't it be wonderful
 If Dad and Mother said,
"You may stay up till midnight;
 We'll put the mouse to bed"

Emily H. Hax

Motivating Situation

To motivate the improvement of the student's facility in Choral Reading (Activity). Created for the Under-communicator (Type of student) in 5 (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: Enjoy a seasonal poem. Increase ability to participate in choral reading. Read expressively to interpret the mood of the poem.	Procedure: A seasonal poem that you read choral fashion at Halloween. It is easy to read this poem with expression, reflecting the excitement of the child and the calm explanations of the grandmother. Material: "Halloween", by Marie Lawson, Arbuthnot Anthology, Scott, Foresman and Co., 1961, p. LXXV. "Granny, I saw a witch go by, I saw two, I saw three! I heard their skirt go swish, swish, swish---" "Child, 'twas leaves against the sky, And the autumn wind in the tree." "Granny, broomsticks they bestrode, Their hats were black as tar, And buckles twinkled on their shoes---" "You saw but shadows on the road, The sparkle of a star."	Did the student: Seem to read expressively? Seem to enjoy the reading? Wish to do other choral reading

"Granny, all their heels were red,
Their cats were big as sheep,
I heard a bat say to an owl---"
  "Child, you must go straight to bed,
  'Tis time you were asleep."

"Granny, I saw men in green,
Their eyes shone fiery red,
Their heads were yellow pumpkins---"
  "Now that you've told me what you've seen
  Will you go to bed?

"Granny?"
  "Well?"
"Don't you believe---?"
  "What?"
"What I've seen?
Don't you know it's Halloween?"

Motivating Situation

To motivate the improvement of the student's facility in Choral Reading (Activity). Created for the Average (Type of student) in 5 (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: feel rhythm in a poem. Increase ability to participate in a choral reading	Procedure: Use a two-part reading. First have students read in choral fashion. Next time, sway from side to side on accents. Another variation involves snapping the fingers on accents. Diminish the last three lines to a whisper. Material: "A Winky-Tooden Song" by James Whitcomb Riley An-a-ho-winky-tooden-an-a-ho! An-a-ho-winky-tooden-an-a-ho! O here's a little rhyme For the spring or summertime-- An-a-ho-winky-tooden-an-a-ho! Just a little bit o' tune You can twitter, May or June, An-a-ho-winky-tooden-an-a-ho! It's a song that soars and sings, As the birds that twang their wings Or the katydids and things Thus and so, don't you know, An-a-ho-winky-tooden-an-a-ho! It's a song just broken loose, With no reason or excuse--	Did the student: Seem to feel the rhythm? Wish to do other choral reading Seem to enjoy the reading?

An-a-ho-winky-tooden-an-a-ho!
It's a lovely little thing
That most anyone could sing
With a ringle-dingle-ding,
Soft and low, don't you know.
An-a-ho-winky-tooden-an-a-ho!
An-a-ho-winky-tooden-an-a-ho!
An-a-ho-winky-tooden-an-a-ho!

Motivating Situation

To motivate the improvement of the student's facility in Choral Reading (Activity). Created for the Gifted (Type of student) in 5th grade (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: read a poem in unison with expression while at the same time coordinate it with the study of similes in Language Arts class.	Procedure: Read the poem "Comparisons" by Emily Dickinson. Discuss the similes and what they are. This can be coordinated with the study of similes in Language Arts class. Material: "Comparisons" by Emily Dickinson, in Let's Say Poetry Together" by Carrie Rasmussen- Intermediate. p. 99.	Did the students: Read the poem with knowledge of what a simile was? Enjoy coordinating a fun poem with their studies in Language Arts? Read the poem with expression in a united manner? Seem to enjoy the poem?

COMPARISONS

As wet as a fish - as dry as a bone;
As live as a bird - as dead as a stone;
As plump as a partridge - as poor as rat;
As strong as a horse - as weak as a cat;
As hard as a flint - as soft as a mole;
As white as a lily - as black as coal;
As plain as a staff - as rough as a bear;
As light as a drum - as free as the air;
As heavy as lead - as light as a feather;
As steady as time - as uncertain as weather;
As hot as an oven - as cold as a frog;
As gay as a lark - as sick as a dog;
As savage as tigers - as mild as a dove;
As stiff as a poker - as limp as a glove;
As blind as a bat - as deaf as a post;
As cool as a cucumber - as warm as toast;
As flat as a flounder - as round as a ball;
As blunt as a hammer - as sharp as an awl;
As brittle as glass - as tough as gristle;
As red as a rose - as square as a box;
As bold as a thief - as sly as a fox.

Emily Dickinson

Motivating Situation

To motivate the improvement of the student's facility in Choral Reading (Activity). Created for the Gifted (Type of student) in 5 (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: Appreciate folk-type verse. Increase ability to participate in a choral reading. Improve articulation.	Procedure: You assign solo parts for the lord and lady. Divide class into two parts for narration part of poem. After reading the poem discuss the story. Try to reason the lady's actions. Material: "The Raggle Taggle Gypsies," Arbuthnot Anthology, Scott, Foresman and Co., 1961, p. 15. There were three gypsies a-came to my door, And downstairs ran this lady, O. One sang high and another sang low, And the other sang "Bonnie, Bonnie, Biskay, O." Then she pulled off her silken gown And put on hose of leather, O, With the ragged, ragged, rags about her door She's off with the raggle, taggle gypsies, O. 'Twas late last night when my lord came home Inquiring for his lady, O. The servants said on every hand "She's gone with the Raggle, Taggle, Gypsies, O."	Did the student: Seem to enjoy the reading? Clearly articulate? Discuss accurately the poetic structure. Discuss and grasp accurately the story sequence.

Oh, saddle for me my milk-white steed
Oh, saddle for me my pony, O,
That I may ride and seek by bride
Who's gone with the Raggle, Taggle, Gypsies, O.

Oh, he rode high and he rode low,
He rode through woods and coves, O.
Until he came to an open field,
And there he espied his lady, O.

"What makes you leave your house and lands?
What makes you leave your money, O?
What makes you leave your new, wedded lord
To go with the Raggle, Taggle, Gypsies O?

What care I for my house and lands?
What care I for my money, O?
What care I for my new wedded Lord?
I'm off with the Raggle, Taggle Gypsies O."

"Last night you slept on a goose-feather bed,
With the sheet turned down so bravely, O.
Tonight you will sleep in the cold, open field,
Along with the Raggle, Taggle Gypsies, O."

"What care I for your goose-feather bed,
With the sheet turned down so bravely, O?
For tonight I shall sleep in a cold, open field,
Along with the Raggle, Taggle Gypsies, O."

Motivating Situation

To motivate the improvement of the student's facility in Choral Reading (Activity). Created for the Gifted (Type of student) in 6 (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: to recognize the importance of word arrangement in conveying meaning. improve articulation and pronunciation.	Procedure: Set up a choral reading with different groups and solo parts, work especially with a rhythmic pattern of presentation. Pay special attention to correct pronunciation, and articulation. Material: "The Creation" by James Weldon Johnson Anthology of Children's Literature Houghton Mifflin Publishers, p. 1075-1077. And God stepped out on space, And he looked around and said: I'm lonely-- I'll make me a world. And as far as the eye of God could see Darkness covered everything, Blacker than a hundred midnights Down in a cypress swamp. Then God smiled, And the light broke, And the darkness rolled up on one side,	Did the student: Seem to interpret the poem meaningfully? Present the reading clearly so that it could be understood?

And the light stood shining on the other
And God said: That's good!

Then God reached out and took the light in his hands,
And God rolled the light around in his hands
Until he made the sun;
And he set the sun a-blazing in the heavens.
And the light that was left from making the sun
God gathered it up in a shining ball
And flung it against the darkness,
Spangling the night with the moon and stars,
Then down between the darkness and the light
He hurled the world:
And God said: That's good!

Then God himself stepped down--
And the sun was on his right hand,
And the moon was on his left;
The stars were clustered about his head,
And the earth was under his feet,
And God walked, and where he trod
His footsteps hollowed the valleys out
And bulged the mountains up.

Then he stopped and looked and saw
That the earth was hot and barren.
So God stepped over to the edge of the world
And he spat out the seven seas--
He batted his eyes, and the lightnings flashed--
He clapped his hands, and the thunders rolled--
And the waters above the earth came down,
The cooling waters came down.

Then the green grass sprouted,
And the little red flowers blossomed,
The pine tree pointed his finger to the sky,
And the oak spread out his arms,
The lakes cuddled down in the hollows of the ground,
And the river ran down to the sea;
And God smiled again,
And the rainbow appeared,
And curled itself around his shoulder.

Then God raised his arm and he lifted his hand
Over the sea and over the land,
And he said: Bring forth! Bring forth!
And quicker than God could drop his hand,
Fishes and fowls
And beasts and birds
Swam the rivers and the seas,
Roamed the forests and the woods,
And split the air with their wings.
And God said: That's good!

Then God walked around,
And God looked around
On all that he had made.
He looked at his sun,
And he looked at his moon,
And he looked at his little stars;
He looked on his world
With all its living things,
And God said: I'm lonely still.
On the side of a hill where he could think;
By a deep, wide, river he sat down;
With his head in his hands,
God thought and thought,
Till he thought; I'll make me a man!

Up from the bed of the river
God scooped the clay;
And by the bank of the river
He kneeled him down;
And there the great God Almighty,
Who lit the sun and fixed it in the sky,
Who flung the stars to the most far corner of the night,
Who rounded the earth in the middle of his hand;
This Great God,
Like a mammy bending over her baby,
Kneeled down in the dust
Toiling over a lump of clay
Till he shaped it in his own image;

Than into it he blew the breath of life,
And men became a living soul.
Amen.. Amen.

Motivating Situation

To motivate the improvement of the student's facility in Choral Reading (Activity). Created for the Experientially Different (Type of student) in 7th grade (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to cooperate with others in choral reading relate a new concept of the beauty of the out-of-doors to other students	Procedure: Have a student read the poem, "Until We Built A Cabin" to the class. The class could be divided into two halves with one half reading the first stanza, the other half reading the other stanza, and all reading the last stanza. Material: "Until We Built a Cabin" by Aileen L. Fisher, Arbuthnots' Anthology of Children's Literature. p. 169.	Did the students: read the poem so that it sounded clear and intelligible? seem to enjoy the poem?

UNTIL WE BUILT A CABIN

When we lived in a city
(Three flights up and down)
I never dreamed how many stars
Could show above a town.

When we moved to a village
Where lighted streets were few,
I thought I could see All the stars,
But, oh, I never knew--

Until we built a cabin
Where hills are high and far,
I never knew how many
many
Stars there really are!

Motivating Situation

To motivate the improvement of the student's facility in Choral Reading (Activity). Created for the Gifted student (Type of student) in Seventh grade (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: cooperate in reading with others. portray the setting, mood, and characters of the poem in their reading.	Procedure: Divide the class into a girls and boys chorus. Choose a boy and girl for solo parts. The dialect will be a definite challenge for reading clearly and interpreting the poem. Material: "Little Orphant Annie" James Whitcomb Riley Adventures for Readers, Book 1, Grade 7, p. 362. Possilbe follow up: Individual Oral Interpretation.	Did the students: interpret the reading clearly and effectively? cooperate in the reading? created a mood or tone which fit the poem's setting and characters?

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Little Orphant Annie

James Whitcomb Riley

Little Orphant Annie's come to our house to stay,
An' wash the cups an' saucers up, an' brush the crumbs away,
An' shoo the chickens off the proch, an' dust the hearth, an' sweep,
An' make the fire, an' bake the bread, an' earn her board-an'-keep;
An' all us other children, when the supper things is done,
We set around the kitchen fire an' has the mostest fun
A list'nin to the witch-tales 'at Annie tells about,
An' the Gobble-uns 'at gits you
Ef you
Don't
Watch
Out!

Onc't they was a little boy wouldn't say his prayers,
An' when he went to bed at night, away upstairs,
His Mammy heerd him holler, an' his Daddy heered him bawl,
An' when they turn't the kivvers down, he wasn't there at all!
An' they seeked him in the rafter room, an' cubby-hole, an' press,
An' seeked him up the chimbly-flue, an' ever'-wheres, I guess;
But all they ever found was thist his pants an' roundabout:--
An' the Gobble-uns 'll git you
Ef you
Don't
Watch
Out!

An' one time a little girl 'ud allus laugh an' grin,
An' make fun of ever'one, an' all her blook an' kin;
An' onc't when they was "company," an' ole folks was there,
She mocked 'em an' shocked 'em, an' said she didn't care!
An' thist as she kicked her heels, an' turn't to run an' hide,
They was two great big Black Things a-standin' by her side,
An' they snatched her through the ceilin' 'fore
she knowed what she's about!
An' the Gobble-uns 'll git you
Ef you
Don't
Watch
Out!

An' little Orphant Annie says, when the blaze is blus,
An' the lamp-wick sputters, an' the wind goes who-oo!
An' you hear the crickets quit, an' the moon is gray,
An' the lightnin'-bugs in dew is all squenched away,--
You better mind yer parents, an' yer teacher fond an' dear,
An' churish them 'at loves you, an' dry the orphant's tear,
An' he'p the pore an' needy ones 'at clusters all about,
Er the Gobble-uns 'll git you
Ef you
Don't
Watch
Out!

Motivating Situation

To motivate the improvement of the student's facility in Choral Reading (Activity). Created for the Under-communicator (Type of student) in Eighth grade (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: improve their articulation, enunciation, and pronunciation. cooperate in reading with others.	Procedure: Present the poem with special appeal to boys. Divide the parts between them, taking turns and changing parts each time it is tried. Have the girls join in on the chorus. Practice dramatic reading. Discuss the meaning of the poem. Material: "Sir Patrick Spence" ballad Arbuthnot's Anthology, p. 19. Possible follow-up: Study of the ballads in English literature. Use music (perhaps a student plays guitar) to accent the mood and rythmn of ballads.	Did the students: interpret the reading clearly and effectively? work together cooperatively? show improvement in choral reading?

Sir Patrick Spence

Ballad

The king sits in Dumferling town,
  Drinking the blood-red wine;
"O where will I get a good sailor,
  To sail this ship of mine?"

Up and spole an elderly knight,
  (Sat at the king's right knee),
"Sir Patrick Spence is the best sailor
  That sails upon the sea."

The king has written a broad letter,
  And signed it with his hand,
And sent it to Sir Patrick Spence,
  Was walkin on the sand.

The first line that Sir Patrick read,
  A loud laugh laughed he;
The next line that Sir Patrick read,
  A tear blinded his eye.

"O who is this has done this deed,
  This ill deed done to me,
To send me out this time of year,
  To sail upon the sea!

"Make haste, make haste, my merry men all,
  Our good ship sails the morn:"
"O say not so, my master dear,
  For I fear a deadly storm."

"Late late yestereven I saw the new moon
  With the old moon in her arm,
And I fear, I fear, my master dear,
  That we will come to harm."

O our Scotch nobles were right loather
  To wet their cork-heeled shoes;
But long after the play was played
  Their hats floated into view.

O long, long may their ladies sit,
  With their fans within their hand,
Or ever they see Sir Patrick Spence
  Come sailing to the land.

O long, long may their ladies stand,
  With their gold combs in their hair,
Waiting for their own dear lords,
  For they'll see them never more.

Half o'er, half o'er to Aberdour,
  It's fifty fathoms deep,
And there lies good Sir Patrick Spence,
  With the Scotch lords at his feet.

Motivating Situation

To motivate the improvement of the student's facility in Choral Reading (Activity). Created for the Experientially Different (Type of student) in Eighth grade (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: improve their articulation, enunciation, and pronunciation. involve the experientially different Indian student in his own type of literature.	Procedure: Present this to the class along with some background on the poem and the legend of Hiawatha. Divide it into individual parts and work with it. Dramatize the oral reading. Material: "Hiawatha's Childhood" Henry Longfellow Arbuthnot Anthology of Children's Literature p. 32. Possible follow-up: Bring in other Indian Literature.	Did the students: show improvement in choral reading? who are experientially different become involved?

Hiawatha's Childhood

Henry Wadsworth Longfellow

By the shores of Gitche Gumee,
By the shinining Big-Sea-Water,
Stood the wigwam of Nokomis,
Daughter of the Moon, Nokomis.
Dark behind it rose the forest,
Rose the black and gloomy pine-trees,
Rose the firs with cones upon them;
Bright before it beat the water,
Beat the shining Big-Sea-Water.
There the wrinkled, old Nokomis
Nursed the little Hiawatha,
Rocked him in his linden cradle,
Bedded soft in moss and rushes,
Safely bound with reindeer sinews;
Stilled his fretful wail by saying,
"Hush! The Naked Bear will hear thee!"
Lulled him into slumber, singing,
"Ewa-yea! my little owlet!
Who is this, that lights the wigwam?
With his great eyes lights the wigwam
Ewa-yea! my little owlet!
Many things Nokomis taught him
Of the stars that shine in heaven;
Showed him Ishkoodah, the comet,
Ishkoodah, with fiery tresses;
Showed the Death-Dance of the spirits,
Warriors with their plumes and war-clubs,
Flaring far away to northward
In the frosty nights of Winter;
Showed the broad, white road in heave,
Pathway of the ghosts, the shadows,
Running straight across the heavens,
Crowded with the ghosts, the shadows.
At the door on summer evenings
Sat the little Hiawatha:
Heard the whispering of the pine-trees,
Heard the lapping of the water,
Sounds of music, words of wonder;
"Minne-wawa!" said the pine-trees,
"Mudway-aushka! said the water.

Saw the fire-fly, Wah-wah-taysee,
Flitting through the dusk of evening,
With the twinkle of its candle
Lighting up the brakes and bushes,
And he sang the song of children,
Sang the song Nokomis taught him:
"Wah-wah-taysee, little fire-fly,
Little, flitting, white-fire insect,
Little, dancing, white-fire creature,
Light me with your little candle,
Ere upon my bed I lay me,
Ere in sleep I close my eyelids!"
Saw the moon rise from the water,
Rippling, rounding from the water,
Saw the flecks and shadows on it,
Whispered, "What is that, Nokomis?"
And the good Nokomis answered:
"Once a warrior, very angry,
Seized his grandmother, and threw her
Up into the sky at midnight;
Right against the moon he threw her;
'Tis her body that you see there."
Saw the rainbow in the heaven,
In the eastern sky, the rainbow,
Whispered, "What is that, Nokomis?"
And the good Nokomis answered:
"'Tis the heaven of flowers you see there;
All the wild flowers of the forest,
All the lilies of the prairie,
When on earth they fade and perish,
Blossom in that heaven above us."
When he heard the owls at midnight,
Hooting, laughing in the forest,
"What is that?" he said, "Nokomis?"
And the good Nokomis answered:
"That is but the owl and owlet,
Talking in their native language,
Talking, scolding at each other."

Then the little Hiawatha
Learned of every bird its language,
Learned their names and all their secrets,
How they built their nests in Summer,
Where they hid themselves in Winter,
Talked with them whene'er he met them,
Called them "Hiawatha's Chickens."
Of all beasts he learned the language,
Learned their names and all their secrets,
How the beavers built their lodges,
Where the squirrels hid their acorns,
How the reindeer ran so swiftly,
Talked with them whene'er he met them,
Called them "Hiawatha's Brothers."

Motivating Situation

To motivate the improvement of the student's facility in Choral Reading (Activity). Created for the Gifted student (Type of student) in Eighth grade (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: speak naturally together. interpret poetry through oral expression.	Procedure: Divide the poem simply between the smoke (boys) and the mist (girls). Practice dramatic reading. Discuss the meaning of the poem. Material: "A Cabin in the Clearing" Robert Frost Children and Books, Arbuthnot Anthology, p. 231. Possible follow-up: Individual Oral Interpretation. Write a brief explication of the poem.	Did the students: interpret the reading clearly and effectively?

A Cabin in the Clearing

Robert Frost

MIST
I don't believe the sleepers in this house
Know where they are.

SMOKE
They've been here long enough
To push the woods back from around the house
And part them in the middle with a path.

MIST
And still I doubt if they know where they are.
And I begin to fear they never will.
All they maintain the path for is the comfort
Of visiting with the equally bewildered.
Nearer in plight their neighbors are than distance.

SMOKE
I am the guardian wraith of starlit smoke
That leans out this and that way from their chimney.
I will not have their happiness despaired of.

MIST
No one-not I-would give them up for lost
Simply because they don't know where they are.
I am the damper counterpart of smoke
That gives off from a garden ground at night
But lifts no higher than a garden grows.
I cotton to their landscape. That's who I am.
I an no further from their fate than you are.

SMOKE
They must by now have learned the native tongue.
Why don't they ask the Red Man where they are?

MIST
They often do, and none the wiser for it.
So do they also ask philosophers
Who come to look in on them from the pulpit.
They will ask anyone there is to ask-
In the fond faith accumulated fact
Will of itself take fire and light the world up.
Learning has been a part of their religion.

SMOKE
If the day ever comes when they know who
They are, they may know better where they are.
But who they are is too much to believe-
Either for them or the onlooking world.
They are too sudden to be credible.

MIST
Listen, they murmur talking in the dark
On what should be their daylong theme continued.
Putting the lamp out has not put their thought out.
Let us pretend the dewdrops from the eaves
Are you and I eavesdropping on their unrest--
A mist and smoke eavesdropping on a haze--
And see if we can tell the bass from the soprano.

Than smoke and mist who better could appraise
The kindred spirit of an inner haze.

READERS' THEATRE

"Readers' Theatre is a group activity in which a piece of literature is communicated from manuscript to an audience through the oral interpretation approach of vocal and physical suggestion. The major implication of this definition is in the term "suggestion." You are already aware of the significance of this word in oral interpretation. Its significance is equally applicable to Readers' Theatre. The readers involved are obligated to provide vocal and physical cues, individually and at times collectively, which will stimulate and enable a listener to fulfill the potential of the literary experience in his own mind. The literary experience is not seen, as is the case with the traditional theatrical production: (Formal theatre.) It is imagined. It exists within the mind of the listener, not in front of him on-stage." Brooks, 387.

The aforementioned cues in Readers' Theatre do not, however, have to be limited to vocal and physical suggestions by the readers. Other audio and visual cues (sound effects, music, dress, etc.) may be used so long as they are suggestive in nature--symbolic and non-illusionistic. The reader, as you know, serves as an interpreter whose objective is sharing, while the actor attempts to create the illusion of reality. A non-illusionistic or symbolic environment created by the use of additional properties will not, in itself, pull the action on-stage and can, therefore, be consistent with the Readers' Theatre format." Brooks, 390-391.

Objectives

1. To develop an appreciation of dramatic literature in both participants and audience.
2. To develop full creative potential in each participant

Advantages

1. Allows for presentation of plays that are prohibitive on the full stage.
2. The entire class can work simultaneously in a relatively small space.
3. Shy, unresponsive students or those with limited ability can have a satisfying speech experience.

So--you've never directed a play. You don't know the difference between a "Leko-lite" and a sand-bag, your school doesn't have proper facilities, but you do love dramatic literature. Here's your "ball of wax." Your cast has a fullfilling experience, your audience is pleased and your principal beams! It may be a public performance, an assembly program or a date at Kiwanis Club--it really doesn't matter.

Never has a classroom activity been so readily available, so within the capabilities of any teacher and yet so sparingly used. Hurry to the activities section for Readers' Theatre and make your selection!

BEST COPY AVAILABLE

GET UP AND LOCK THAT DOOR
(With apologies to the author of long ago. We even changed his title)
L R Kremer

A few minutes of fun with Readers' Theatre

Narrator- Our hero and heroine are both old enough to know better. Perhaps I can best explain the situation by saying they've lived together long enough to know each other's eccentricities---I hesitate to call them faults--. Their house is small, but larger then it was when their children were growing up. I hasten to add it's going to shrink tomorrow. It's Thanksgiving Day and not only the children but the grandchildren will be here to stretch it at the seams. She baked all day, and now she's baking into the night. That's why she's tired.

Wife- I do hope I have enough cinnamon rolls. Lulu's boys eat more everytime they're here. (calling) Did you take the garbage out?

Narrator- That's an unfair question to ask a man who is half asleep in front of the TV. Besides, as we shall see, he thinks that his day has been far from easy.

Wife- (Louder) I asked you if you took the garbage out?

Husband- Huh?

Wife- Did you take out the garbage?

Husband- Oh yeh, it's out.

Wife- I hope you got to the store?

Husband- Yeh, I got to the store. Turkey comes high this year.

Wife- You always wait until the last minute to do everything.

Husband- What's the difference as long as it gets done?

Wife- I don't suppose you shovelled the walks?

Husband- That's where you're wrong dear. The walks are shovelled, and I'm tired. Don't know why it has to snow so early this year.

Wife- You're tired! What about me? I've been in the kitchen since early this morning.

Husband- You wished that on yourself. I offered to

take the whole damned outfit out to dinner tomorrow.

Wife- You shouldn't swear about your own children.

Husband- You got them here.

Wife- And they will get a home cooked meal tomorrrow.

Husband- OK! OK! They cook themselves, but they'll get-a- home cooked meal. (His voice trails off)

Narrator- He's asleep again. He doesn't hear the knock at the door. Nor the third that's loud and urgent.

Wife- Oh that man! Things that have to be done I do myself. Now who can that be at this hour?

Narrator- She may question the hour, but the guest is no surprise. It happens all of the time.

Wife- Oh, hello. Do come in.

Neighbor- Forgive me, but I saw the light and I'm in a fix--my, those rolls smell good.

Wife- I hope they taste good, too. (She knows they do) Will you try one?

Neighbor- Oh May I-----? Thank you. (Big bite) M-m-m-m

Wife- You said you were in a fix?

Neighbor- Indeed I am. I need some Crisco.

Wife- That I can take care of.

Neighbor- I won't need much. Just enough to fry some eggs in the morning. We're going to have dinner at my sister's but she won't eat until five. My husband wants a good breakfast to bridge the gap.

Wife- Your children won't be here?

Neighbor- No. Perhaps it's just as well. My husband can't abide his grandson's long hair. Doesn't it bother him? (looking at the husband)

Husband- (conviently responds with a snore)

Wife- Nothing bothers him.

Neighbor- My, doesn't he look peaceful.

Wife- Sleep is what he does the best. What's yours' doing?

Neighbor- Making an extra lock for our front door.

Wife- Fancy that.

Neighbor- Haven't you heard? There's prowelers reported in the neighborhood. But I must be going. Your roll was good. Thanks and ta ta.

Wife- You're welcome, I'm sure-----oh my goodness

my kitchen needs attention. Smells like something burning.

Husband- (Another loud snore)

Narrator- If all this seems a bit contrived we plead guilty. Our heroin rushes to the kitchen and doesn't lock the door. She gets there in plenty of time to avert disaster, culinarily speaking. Besides, that wouldn't make a good story. She's cooked too long for the kitchen to get completely out of hand on the night before Thanksgiving. A door that needs locking is another matter. Something for our hero to do. Besides, he's slept long enough anyway.

Wife- (Loudly) Wake up! Wake up!

Husband- (another snore)

Wife- Will you please get with it?!

Narrator- (Accents these lines with a clap of the hands) She slapped him! That should do the trick.

Husband- Huh?

Narrator- A little drastic perhaps and she doesn't use it often, but it usually works.

Husband- Why did you do that? What do you want?

Wife- I want you to lock the door.

Husband- You strike me for that? I'll do it before I go to bed. (He's about to go back to sleep)

Wife- Don't go back to sleep. I want you to do it now.

Husband- You're on your feet. Do it yourself.

Wife- It's a man's duty to lock up his house.

Husband- Who's arguing? I said I'd do it before I go to bed.

Wife- I want it done now. There are prowlers in the neighborhood.

Husband- Prowlers. That's a laugh, even if you insist on cooking through the night I don't have to listen to you do it and I hate the smell of cinnamon. (yawning) I'm going back to sleep.

Wife- Not until you lock the door. It's a man's duty to protect his wife.

Husband- It's a wife's duty to let him get his rest. Now will you please shut up!!

Narrator- Oh, Oh! He shouldn't have done that! (The wife stands in frozen fury) It won't last. Women don't quit talking on invitation and shut up--never.

Wife- You told me to shut up?

Husband- I did. Why don't you.

Wife- You've never done that before (crying a little) And all I asked you to do was lock the door.

Husband- I've found a way to get my rest. The next one of us to speak will lock the door. Now let me go to sleep.

Wife- You will agree to that. That the first to speak will lock the door?

Husband- I will.

Wife- You're sure.

Husband- My word's my bond.

Wife- Then I agree. I can get back to my work because you'll have to stay awake to see.

Narrator- That's a silly thing for both of them to do. In the beginning we said that they were both old enough to know better. They might still be sitting here when morning comes. You know, they probably would, except for our last contrivance.

(The prowlers stand with their backs to the audience)

First Prowler- (singing) "We won't go home until morning, we won't go home until morning, we may not go home at all."

Second Prowler- A light, man, I see a light.

First Prowler- That's a gas, at this time of night.

Second Prowler- Man, I'll ring the bell.

First Prowler- Why go to all that trouble. The door's not locked.

(They turn front to indicate entrance. The husband and wife react but, of course do not speak)

Second Prowler- Man, look people.

First Prowler- Not sweat, pads were made for people.

Second Prowler- Man, they both look apoplectic.

First Prowler- No need of that, we're only having a little fun.

Second Prowler- Man, I smell food.

First Prowler- Just like mother used to make. Lead on. (Both prowlers take a half right turn at the same time. They turn to the front for the speeches)

Second Prowler- Cinnamon rolls, and lots of them. We've made a strike.

First Prowler- Cinnamon, my favorite kind.

Second Prowler- Take one, take two.

First Prowler- Why not three or four.

Second Prowler- Or more. (From now on they talk as if they had food in their mouths) Man can this chick cook.

First Prowler- Wonder what our hosts are doing.

Second Prowler- Man, we'd better take a look.

(Both take a left turn and back foreward)

First Prowler- Still sitting and still dumb.

Second Prowler- From the expressions on their faces, they're thinking plenty. Look, this one's mouth is open. Maybe he's hungry. Have a roll, old man.

First Prowler- Baby, you sure can cook

(In spite of it all the wife is pleased)

Second Prowler- (The husband has shut his mouth) I don't know. He doesn't want to eat it.

First Prowler- (Continuing with the flattery) It's probably indigestion. He's old. You married him when you were at an early age, eh, doll?

Second Prowler- Indigestion or no. I want him to eat a roll. (Eyeing the set jaw) I'll smear it on your face then. Too bad it isn't chocolate.

First Prowler- How do you put up with a slob that doesn't speak nor eat your luscious cooking?

Second Prowler- (as the husband opens his mouth) That's better. Have another.

First Prowler- You're kind of old, but pretty. What would you say if I gave you a kiss?

Narrator- We've reached a climax here. Our heroine will surely speak--or will she?

First Prowler- (gives a loud smack. The woman doesn't look displeased.)

Husband- This is it, I've had it. You bust into my house, eat my food, and smear it all over my face. That's one thing. But kissing my wife is another and by all that's Holy, I won't have it. Get out! Get out!

(The prowlers turn their backs to the audience)

Wife- "My word's my bond." Those were your words. Get up and lock the door.

Narrator- That's the story. You've heard it before. The door is locked. What an ordeal for that poor woman. -- -- -- or was it?

(The woman is standing with a faraway look in her eyes.)

THE END!!!

CREATIVE DRAMATICS

Creative Dramatics is a group experience in drama in which the children create their own action and dialogue.

"Playmaking is a term used interchangeabley with creative dramatics designating all forms of improvised drama: dramatic play, story dramatization, impromptu work, pantomiming, shadow plays and all other forms of extemporaneous drama." (Play Making With Children, Appleton, Century-Crofts, Inc., 1957, pp. 2-3, Winifred Ward)

The children create characters, action, and dialogue extemporaneously as they are guided by the teacher to think, feel, and become involved in the issue at hand. There are no scripts, no technical aids, (scenery, costumes, lights, props, makeup or stage) and no formal audience. The idea from which a group creates may be an experience, a poem or a simple story. It may be based on children's imaginings, on life, or on literature. The teacher guides the children into planning, playing, and evaluating for the pleasure and joy of creating together." (Taken from Siks, Geraldine Bain. Creative Dramatics An Art For Children, Harper & Row, 1958.)

"In creative dramatics the development of the child (his ability to plan, create, and work with the group) is the all important thing, not the performance or the play." Kathryn E. Kayser, University of Denver.

Dr. Winifred Ward states these objectives:

1. To provide a controlled emotional outlet.
2. To provide each child with an avenue of self-expression.
3. To energize and guide the child's imagination.
4. To give young people an opportunity to grow in social understanding.
5. To give children experience in thinking on their feet.

Since Dr. Ward introduced creative dramatics in the Evanston Public Schools over 20 years ago, much has been written about creative dramatics. Combined with workshops held throughout the country and the continued efforts of the Children's Theatre Conference (a Division of the American Educational Theatre Association) this has been instrumental in extending its use as a part of the total public education's total program of creative speech communication. The program can be more widely implemented when more trained personnel are available.

However, any classroom teacher can adapt creative drama techniques to attain any or all of these objectives

To obtain best results, the use of the general exercises included in this course of study are recommended to precede a specific assignment correlated with special subject area. Start with those creative dramatics exercises suggested for your age groups. Most of these come from Dr. Ward's Playmaking with Children.

Motivating Situation

To motivate the improvement of the student's facility in Creative Dramatics (Activity). Created for the Average (Type of student) in 1st grade (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: listen to a recorded story Dramatize a story. "Characterize" various roles. Develop an understanding as to the proper characterization of the characters.	Procedure: Listen to the story with enough attention to grasp it's full concept and the individual characters and events. Discuss the story and any problems in understanding that may have arisen. Play the record "A Boy Named Charlie Brown" for the students. Let the children dramatize their own Charlie Brown story. Put special emphasis on the proper reproduction of Snoopy. (Dog or child?) Material: A BOY NAMED CHARLIE BROWN; Columbia Records, 51 W. 52nd. St. New York, New York.	Did the students: understand and seem to enjoy the story about Charlie Brown? identify with the Charlie Brown characters? Realize that the characters portrayed individual characteristics?

Motivating Situation

To motivate the improvement of the student's facility in Creative Dramatics (Activity). Created for the Average (Type of student) in 1st grade (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: role play by recreating in the story as they saw it.	Procedure: Have the children either read the story- "The Rabbit that Wouldn't Help Dig a Well" or you read it to them. Have the students choose an animal they wish to portray, to recreate the story. Material: "The Rabbit that Wouldn't Help Dig a Well" in WORLD TALES FOR CREATIVE DRAMATICS AND STORY-TELLING, by Burdette S. Fitzgerald, Prentice-Hall, Inc. Englewood Cliffe, New Jersey, c. 1962.	Did the students: understand terms used in the story? understand the sequence of events? effectively recreate the story into a role play to be enjoyed by the other members of the class?

Motivating Situation

To motivate the improvement of the student's facility in Creative Dramatics (Activity). Created for the Average (Type of student) in 1st grader (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: role play and use their imagination. become aware and familiar with details so that they can relay the story to others.	Procedure: You should read the story several times to familiarize the students with it. The class can develop the story into a play with the teacher or gifted students narrating. Few props and costumes are used so that the personality of the child comes through. Material: SYLVESTER AND THE MAGIC PEBBLE; by William Steig; Windmill Books, Inc. Simon and Shuster, Inc. New York, C. 1969. Cladecott Award Winner.	Did the students: notice the difference between real and make-believe? try to "live" the parts and seem natural? seem to enjoy the acting out?

Motivating Situation

To motivate the improvement of the student's facility in Creative Dramatics (Activity). Created for the Experientially different (Type of student) in 1st (grade) coordinated with Social Studies.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: review the psychological aspect of special friends and people. comprehend the value of special and different aspects of people's personalities.	Procedure: Read the poems from People I'd Like to Keep. Discuss each poem and the person it describes individually. Have the students dress up and play the role of a person that they would like to be. Material: People I'd Like to Keep, by Mary O'Neill. New York: Doubleday and Co. Inc., 1964	Did the students: recognize or identify with any of the poems? respond to the discussion of the characters? re-create the role of their special friend? develop any appreciation for the valuable "differences" in people? understand WHY the author wanted to "keep" the people?

Motivating Situation

To motivate the improvement of the student's facility in Creative Dramatics (Activity). Created for the Under-communicator (Type of student) in 2nd (Grade) coordinated with Mathematics.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: participate in creative dramatics make correct change	Procedure: After you read the story to the children, you can set up a situation such as this: The students are divided into groups--or if desired, this could be modified and done individually. The groups or individual students are given a certain amount of money and are instructed to go to a grocery store (set up in the room) and buy groceries. One student can be the clerk or various students could take turns. This way it will give students practice in working with money and making change. Material: "The Twins Find a Way" by Irene Sanford; found in Stories Around the Calandar, edited by Elizabeth Noon, F. A. Owen Publishing Co., Dansville, New York. MCMLVI (1956), page 54.	Did the students: participate in the creative dramatics? seem to enjoy the new experience as shoppers and buyers? make the correct change? understand the dramatization?

Motivating Situation

To motivate the improvement of the student's facility in Creative Dramatics (Activity). Created for the Average 3rd Grader (Type of student) coordinated with Language Arts.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: correlate social studies and language arts. develop an understanding of the people of Argentina and their way of life.	Procedure: Show the film ARGENTINA - PEOPLE OF THE PAMPAS Educ. Media Center; University of S.D.; Vermillion, South Dakota. OR show the film LATIN AMERICA: AN INTRODUCTION For Art, pupils make miniature setting of a Latin American village. Stick puppets, finger puppets, or dolls may be dressed in appropriate native costumes. Children could write creative stories of an experience of what life would be like in Latin America. Children could even present dialogues with their puppet show.	Did the students: seem to enjoy the film about Argentina? reenact scenes of a Latin American village? dress their stick puppets in the native dress of a certain Latin American country?

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Motivating Situation

To motivate the improvement of the student's facility in Creative Dramatics (Activity). Created for the Average (Type student) in 4th (Grade) coordinated with Social Studies.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: Act out the story THE TWIST-MOUTH FAMILY	Procedure: Have the teacher tell the story for the purpose of acting it out. It would more or less be just for fun because it is a "ridiculous" story. Five of the students could work it into a skit and present it to the rest of the class. Material: THE TWIST-MOUTH FAMILY by Clifton Johnston. found in WORLD TALES FOR CREATIVE DRAMATICS by Burdette S. Fitzgerald.	Did the students: cooperate with each other in working the story into a skit? realize that the story depicted people that were poking fun of others who have problems? seem to enjoy the acting out of a story?

Motivating Situation

To motivate the improvement of the student's facility in Creative Dramatics (Activity). Created for the Average 4th Grader (Type of student) coordinated with Social Studies.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: understand and appreciate a segment of South Dakota history. act out parts of a story expressively.	Procedure: (Boys may not enjoy the book since it is definitely a girl's book) Have the students read Georgie's Capital by M. S. Coon. New York: Harvey House. 1967. Correlate the book with a unit on South Dakota history. Discuss some of the terms from "the old days" as listed in the back of the book. After discussion of the story decide on part to be dramatized. Let students write the script.	Did the students: understand and appreciate a segment of South Dakota history? seem to enjoy some part of the history they dramatized? use the simple conversation in the book in their dramatization?

Motivating Situation

To motivate the improvement of the student's facility in Creative Dramatics (Activity). Created for the Under-communicator (Type of student) in 4th (Grade) coordinated with Language Arts.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: increase self-confidence through participation experiences. give oral expression to thoughts. cooperate with others.	Procedure: Take the class on an imaginary picnic. (The teacher can pantomime "Let's take a picnic.") Have the students pantomime what they are going to take along, and have others guess what it is. Let the students use dialogue on their picnic. This exercise should stimulate the child's imagination if he really gives meaning to the setting the class has created. An additional exercise would be to play a game called "I'm going on a picnic and I'm taking..." The first child names an object. The second child repeats what the first child said, and adds one of his own, and so on.	Did the students: give meaning to the setting? participate with one another in the dramatization? cooperate with others during the exercise? each make oral contributions?

Motivating Situation

To motivate the improvement of the student's facility in Creative Dramatics (Activity). Created for the Average (Type of student) 4th (Grade) coordinated with Art.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: gain self-confidence in speaking in front of other students. use creativity. make use of self expression. experience in drama arts, and crafts. work effectively in a group. speak more easily and freely and give him experience in performing before a group.	Procedure: After a unit on fairy tales, let the children choose which one they would like to dramatize. Each who wants one should be given a character to construct, and work on scenery and staging could be a group enterprise. When everything is constructed, let the students give their show for their parents. Through a varied construction of puppets, individual differences may be handled, the more able students making the more difficult puppets. Suggested Materials: SKITS & PUPPETS. Pow Wow Series. Boy Scouts of America. New Brunswick, N.J. c. 1963. Cost $.50 at the Boy Scout Office. SOUTH DAKOTA ART K-12. Dept. of Public Inst. Pierre, S.D. June, 1967. SUGGESTED READINGS FOR PRODUCTION: JACK AND THE BEANSTALK SNOW WHITE & THE SEVEN DWARFS HANSEL AND GRETAL THE PANCAKE RUMPLESTILTSKIN	Did the student: express himself freely? cooperate with other students? show imagination in making his puppet or puppets?

Motivating Situation

To motivate the improvement of the student's facility in Creative Dramatics (Activity). Created for the Average (Type of student) in 5th (Grade) coordinated with Art.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: work cooperatively on a project of making marionettes, a stage, and props. present a puppet show.	Procedure: You choose a fairy tale with several characters in it such as "Snow White and the Seven Dwarfs." Let students choose characters to make puppets for. Have the students make background scenery and learn their lines in preparation for presenting the puppet play to fellow students and parents.	Did the students: learn their lines well? present the puppet show well? cooperate with the other students during the puppet construction?

Motivating Situation

To motivate the improvement of the student's facility in Creative Dramatics (Activity). Created for the Average (Type of student) in 6th (Grade) coordinated with Music.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: perform in the role of story characters and interpret charater using expression, gestures, and imagination. discover music as a part of everyday life organize a playlet with action, events, and music in a satisfactory sequence	Procedure: Using Pecos Bill and Cyclone Sue as the main characters, create a playlet from stories of Pecos Bill that the students have read in their books of basic readers and intersperse with songs learned in music. Other characters besides those of Pecos Bill would include his foreman, cook, prospecter, etc., with the choir in the roles of the cowgirls and cowboys. Songs which can be used include the following: Home on the Range Red River Valley Rio Grande Pecos Bill Come and Join Our Hayride There's a Long, Long Trail Git Along Little Doggies Around the Campfire Incidents and dialogue for the dramatization can be created by the students using stories about Pecos Bill which are found in many basic readers or from one of the many books that have been written about Pecos Bill, Ex.: Pecos Bill by James Cloyd Bowman, Whitman Publishers, Boston, Mass., 1937.	Did the students: portray the characters clearly? use gestures and expression in the dramatization? feel that the music fit the dialogue?

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Motivating Situation

To motivate the improvement of the student's facility in Creative Dramatics (Activity). Created for the Under-communicator (Type of student) in 7th (Grade) coordinated with Language Arts.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: read orally with expression. portray a character dramatically.	Procedure: Have the students read and study the poem. Select characters to portray the parts. Dramatize the poem. Have the class evaluate the drama. Rotate new students to the parts and re-read the poem. Materials: "The Highwayman" by Alfred Noyes. Counterpoint in Literature, p. 56. Scott Foresman, 1967. (May also be found in Childcraft)	Did the students: read the poem with expression and with a feeling for the rhythm? effectively portray a character through dramatization?

Motivating Situation

To motivate the improvement of the student's facility in Creative Dramatics (Activity). Created for the Average (Type student) in 7th (Grade) coordinated with Physical Education.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: develop basic first aid concepts. improve expression through dramatization of accident situations.	Procedure: Discuss basic first aid treatments. Have the students read any available first aid and accident prevention pamphlets. Have the students dramatize emergency first aid methods in simulated accident situations. Materials: Pamphlets available through American Red Cross, or government publications. Possible follow-up: Have a speaker come from your local rescue squadron.	Did the students: learn basic first aid practices? portray emergency situations clearly to demonstrate what they learned?

Motivating Situation

To motivate the improvement of the student's facility in Creative Dramatics (Activity). Created for the Average (Type of student) in 8th (Grade) coordinated with Language Arts.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: become confident in speaking in front of others. understand the importance of the social concept of "self-respect."	Procedure: Select characters to portray the parts. Read the play. Dramatize the production. Have the class evaluate the play. Practice the dramatization. Material: The Pussycat and the Expert Man Who Was A Plumber. Arthur Miller. Teaching Literature to Adolescents: Plays by Alan B. Howes; Scott, Foresman, 1968. Page 119.	Did the students: participate enthusiastically and cooperatively? interpret the importance of the idea of human self respect in their presentation?

Motivating Situation

To motivate the improvement of the student's facility in Creative Dramatics (Activity). Created for the Gifted (Type of student) in Eighth (Grade) coordinated with Music.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: understand an English opera. write their own speaking script. express a character through dramatization.	Procedure: Listen to the opera Amahl and the Night Visitors, by Menotti. If possible, obtain a film of the opera. After listening and/or watching it, have the students develop their own script for dramatization, using the music in the background. Evaluate the production and try it again. Material: Recording: Amahl and the Night Visitors, by Menotti.	Did the students: understand the opera? create an entertaining script? become involved in the dramatization?

IMPROVISED THEATRE

Improvised Theatre continues the use of creative drama techniques and principles. Educationally it encompasses Dr. Ward's objectives enumerated under Creative Dramatics.

In addition, it can be used as a method for training actors or rehearsing a play. It is a more fitting nomenclature when introducing creative dramatics on the high school level.

All teachers, especially those in communication areas, should not overlook its use in obtaining the following objectives:

1. To help the student in attaining a point of total concentration (POC).
2. To totally understand his environment.
3. To develop an awareness through speaking and listening (These are a portion of the objectives for the training of the actor by Viola Spolin in her book, Improvisation for the Theatre, Northwestern Press, Evanston, Ill.) 1963.

The Secondary School Theatre Conference (a division of AETA, Washington, D.C.) suggests that improvisation be used in assisting both the student and the director to:

1. Expand the setting of the play into a full environment.
2. Discover the basic wants of the characters in the play.
3. Find actions to achieve what the characters want.
4. Achieve a full range of feelings for the role.

Improvisation for the training of the actor or preparing the play is best used in the hands of a director trained in depth; however, any teacher who is interested may go to Spolin's book or the Secondary School Theatre Course of Study for complete details on how to proceed.

All teachers are urged to consider the following units in Improvised Theatre since they are contributors to all creative speech communication. Have fun with it!

FORMAL THEATRE

Formal Theatre involves the:

1. Use of a playscript.
2. Use of a play director.
3. Use of production elements. (set, lights, costumes, make-up, etc.)
4. Use of an audience (usually paying).
5. Using the philosophy "The play's the thing!"

This curriculum study committee is seeking to abandon the term "dramatics" because:

1. It sets secondary school theatre apart from the art form it uses as its base.
2. To a growing number of teachers "dramatics" carries an implication of laxness in preparation and educational purpose at the secondary level.
3. If fails to aptly describe the type of theatre education envisioned as a part of Creative Speech Communication for South Dakota.

In the 1970's our objectives should be:

1. To improve the quality and production of plays done in South Dakota schools.
2. Through use of theatre activities we should "Educate all students in life fulfillment and enriching experiences." Smith, Wallace, "Who Has Talent in the Theatre?" The Materials and Leaflet Committee Secondary School Theatre Conference, Washington, D.C.
3. To present plays of such quality that they will attract all theatre goers--not just relatives and friends.
4. To create an attitude for the theatre that goes beyond the remark, "Dramatics, I was finished with that when I graduated from high school."

In order to achieve these goals we must move as rapidly as possible:

1. To establish accredited high school courses in theatre education where they are not taught today as soon as qualified teachers are available.
2. To create an atmosphere in our schools that will attract the qualified teacher when he is available.
3. To continue to further participation in the State One Act Play Festival, and request that the judges be required to give oral evaluations of all shows, making the Festival, in fact, an in-service training session. Students in these Festivals need to know what they did well, what they did not do so well, and to get specific suggestions from the judges for improvements.

Recommendations

1. Formal theatre as a public presentation should be primarily a secondary school theatre activity.
2. When used in the lower grades formal theatre should be performed largely for the peers of performers.

3. In most cases, creative dramatics and improvisitations are a better vehicle for the lower grades.
4. Readers' Theatre may also be used in the lower grades.
5. In formal theatre learning thelines should never be the final goal.
6. In formal theatre emphasis should be placed upon ensemble playing: developing the character in light of the demands of the play.

These are some basic suggestions for the establishment of an extra-curricular program that maintains and improves upon the program that exists in your school and community.

The core of the satisfactory program is a worthwhile play providing for a social interlude. It should show evidence of careful writing and preferably be of literary value. It might well deal with a problem involving the players and the community. It should be within the capability of the players, and would challenge rather than cater to the audience. Avoid the trivial farces written "especially for high schools." Select a play that you can costume and stage effectively. Give preference to the play that has had pre-publication production. This gives assurance that it has had revision and rewriting. If royalties are beyond your budget, investigate. Publishers will almost always lease their plays at reduced rates if your situation warrents adjustment.

Some questions which will help you check the success of your project are: Was it worth the 4½ to 6 weeks of rehearsal? Was your cast challenged? Could your students identify with the situation? Was your audience challenged and/or thoroughly entertained? Did the play have prepublication production? Did it require royalty? Did you pay it? Did you make full use of the facilities available?

In order to avoid delays in preparing for rehearsals, and to insure getting them off to a good start, you might consider the following final steps in preparation. Be sure that you have your play copies available when you need to begin rehearsal. The book rate is cheapest for mailing, but it takes longer. Allow from 2½ to 3 weeks for delivery. "Special handling" will bring copies with first class mail. "Air mail" and "special delivery" are fast and surest if you need copies within a week. Designate clearly how you want your shipment made. Prepare your cast for try-outs but avoid making copies available too freely. Students are not always capable of judging the play merits when reading it themselves. Five weeks including that of performance should be a minimum of rehearsal time. Be thoroughly familiar with script, blocking, and your objectives before starting rehearsal. Prepare a prompt book.

From a general point of view, you try to provide and improve worthwhile experiences for your drama students. They and the public are satiated with an abundance of the dramatic arts through ready access to television and motion pictures. These media provide good to brilliant performances. Settings and costumes are always adequate or better. The scarcity of well performed live theatre has produced a generation of

students without a criteria for judging secondary school theatre. Other fine arts in the secondary schools are taught and directed by increasingly well-trained personnel. Secondary school theatre activities are non-continuing and often entrusted to the "last man on the bench." This situation has led to a school of thought that would eliminate secondary school theatre activities where they are not directed by trained personnel. Some check-up questions are: Are your students urged to attend the best motion pictures and television? Do you suggest that they attend professional and college theatre then available? Do they attend the plays presented by your school and other secondary schools? Does your theatre director have special training? Was he hired for the positon?

A SPECIAL NOTE FOR ADMINISTRATORS

To help you attain your goal of providing the best possible leadership for theatre activities and classes in theatre education, some of the following suggestions may prove useful. When he is available, make room for a certified director on your faculty. Where not available, set as a minimum, assigning theatre activities only to the person who is willing to perform the duties. When a certified director is available give him full support. When a teacher is qualified to teach, then offer classes in theatre education. Reward him for services rendered in the same way other activities' directors on your faculty are rewarded. Consider the value of the all-school play. Evaluate your program frequently.

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THE FORMAL THEATRE

FORMAL

DIRECTING HIGH SCHOOL THEATRE

Students and the public are saturated with an abundance of the dramatic arts through ready access to television and the motion pictures. These media have had a profound effect since the worst of them as well as those brilliantly performed employ professional actors and are usually adequately staged and costumed. The scarcity of well performed live theatre has produced a generation of play goers without a criterea by which to judge the secondary school play. Perhaps the biggest handicap has been the failure to recotnize theatre as a find art with its own discipline separate and distinct from English and Literature, and the continued acceptance of the play as something that is "good for students or the school treasury. Too often, the direction of the play is left to "the last man on the bench." Some improvement in the play selection has been noted in Southe Dakota since the state one-act play festival came into existance but the situation is still acute. So acute that it has led to the formation of a school of thought that would eliminate secondary school theatre when not directed by a person wspecially trained in the theatre arts. The contention is that poorly performed secondary theatre is detrimental to all theate, for both actors and audiences. Since the extra curricular play is often the school program and at least indirectly invloved in the total creative education of the student, it seems right to direct the forst phase of formal theatre to suggestions for direction of the school play.

INTRODUCTORY OUTLINE TO A COURSE IN FORMAL THEATRE EDUCATION

Introductory Statement:

The course in theatre in the secondary school presents a challenge to teacher and student if it is looked upon as a new approach to learning. Here the "fixed body of knowledge" that the student must aquire is relative only to acquistion of skills in the theatre arts. His ability to understand all literature will be greatly increased by his reading of plays because the play form demands more rigid structuring. His understanding of history will be broadened because the plays that are written reflect the past and present hopes and fears of men. He will learn to understand the social implications of the world he lives in because he is constantly challenge as an actor to react to the stimuli around him. His success in developing a role, creating a setting, or pleasing an audience is immediate. While the same holds true of his failures, he is in a position to discover ways of correcting them when they occur. The interesting challenge to the teacher and student of theatre is that the removal of minimum requirements also takes away maximums. There is no stopping place for the inspired student or teacher. While they master the principles that work, theatre can emerge for what it is, a true art form.
This outline suggests areas and objectives.
It is followed by motivating situations that can aid in the direction of plays or be worked into courses of one or more semesters, whatever best fits your curriculm.

THEATRE EDUCATION

I. Discovering the theatre
   A. What is our relationship to the theatre?
   B. How is the theatre a part of our world?
   C. What makes the theatre an art form?

II. Examining the drama as the vehicle of the theatre
  A. The drama is the form used for much of our greatest literature:
    1. Tragedy
    2. Comedy
    3. Farce
    4. Melodrama
  B. The emphasis on dialogue and action has led to a variety of ways to present it.
    1. Readers Theatre
    2. Theatre-in-the-round
    3. Procenium Theatre
    4. Improvization

III. Preparing the part
  A. By employing improvization
    1. Establishing the point of concentration through sensory excercises.
    2. Employ the five senses to become aware of surroundings.
    3. Refine awareness of the who, what, when, and where.
    4. Creating situations and characters.
  B. Adapt created situations to stage disciplines
    1. Projection to the audience
    2. Acquire the proper stage position.

IV. Transferring acting disciplines to the play
  A. Selections of the script should take into considerations three things:
    1. It should provide a worthwhile experience for the actors within their capabilities
    2. Your facilities should be considered
    3. It should be challenging and acceptable to your audience.
  B. Preparation fo the script demands:
    1. The establishment of a rehearsal periods that will allow for completion of all requirements.
    2. The organization of a production staff that can prepare the stage and the audience.

V. Suggested areas of study.
  A. Appreciation of the drama
    1. The drama as a part of our lives
    2. The play structure
    3. Types of drama
    4. Attending and evaluating the play
  B. History of the theatre:
    1. The Egyptian, Greek and Roman
    2. The theatre and the church
    3. The Renaissance and Elizabeth Periods
    4. The 17th, 18th, and 19th Centuries
    5. The 20th Century
    6. The Avant-garde
  C. Acting
    1. The traditional study of pantomimes, voice characterization anc acting
    2. The study of acting through improvisations
  D. Play production
    1. Set design and construction
    2. Lighting
    3. Make-up and costumes

Space does not allow for a complete set of detailed "motivated" exercises to be given in training the student in acting. Three sources that may be purchased at a reasonable cost are demonstrated. The teacher may purchase single copies of all of them for a little more than $10.00.

A Course Guide In Theatre Arts

Winnefred Gahagan is the Chairman of the committee that edited this publication of the Secondary School Theatre Conference published by the American Educational Theatre Association. It contains a wealth of suggested activities aimed at helping the student discover theatre. These are accompanied by objectives and suggested points of emphasis for the teacher. The work of some of the outstanding directors in secondary school theatre assumes that the instructor has had some training

in theory and practice. A supplementary section and extensive bibliography are of special value to every teacher.

Basic Drama Projects

This paper covered the book by Fran Tanner which is more structural than the Course Study and can actually be used as a texrbook. It is put together as a workbook with sheets for the student to fill out. There is material enough for a two year course.

Improvisations for the Theatre

This book by Viola Spolen and published by Northsestern Press is called A Handbook of Teaching and Directing Techniques. It's exercises are listed as a series of games. There is an extensive explanation as to how to put the work shop into operation.

A fourth revised edition of Katherine Omanneys' The Stage and School scheduled for publication in 1972, will complete a basic library for the teacher of theatre arts.

Motivating Situation

To motivate the improvement of the student's facility in Theatre (Activity). Created for the Entire Cast (Type of student)

in Senior High School (Grade) coordinated with Activity Area.

hy? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
o maintain and o improve the heatre program your community. o provide your tudents with an nriching exper- ence. o provide time or tryouts and ehearsals.	The School Play The play should provide experience for the students beyond being a social interlude. It should show evidence of careful writing and be of some literary value or social consequence. It should be written within the capability of the players. It should challenge the students rather than cater to them. Be slow in selecting the play "written especially for high schools." Give preference to the play that has had pre-publication production. Do the play you can costume and stage effectively. Investigate before ruling out a play because of high royalty. Most companies will give you reductions if your conditions warrant them. Be certain that scripts are available for tryouts and rehearsals. Companies send them out book rate unless otherwise instructed, which takes three to four weeks for delivery. First class mail cuts time in half. "Special handling" is treated like first class mail. Special delivery and air mail will bring copies within one week. Specify type of shipment you need.	Can the students gain from the experience beyond putting the play together? Are they provided with a means of creative progress over a period of 4½ to 6 weeks? Can your students respond spontaneously to the dialogue and situations? Did your budget and facilities allow you to do the play effectively? Did you ask for and receive royalty reductions? THIS information is included to guide the director in ordering copies to insure they will arrive on time.

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To provide a guide for casting

CASTING The School Play

Use the methods of casting that best fit your situation.

Casting with the actor: The cast is built around the people with previous experience.

More valuable in the school with an extensive program.

Type Casting: Students are placed in the roles requiring the least physical and mental adjustments.

Mandatory in at least a portion of your casting.

Casting for the actor: You place the student in the part that will do the most for him.

The more satisfactory for actor and director and it can work.

CONDUCTING TRY-OUTS

Provide all students with a list of characters and brief sketch of what the part requires.

Putting the script in the hands of students often confuses them.

Have them prepare auditions using material of their own choosing.

Auditions take time but aid the director to better understand his potential cast.

Require them to improve scenes on the spot.

Hold individual interviews testing them for genuine interest and understanding.

Reading from the script too soon can take the edge off the play.

Have them read scenes from the selected play.

Sight reading favors the good readers who are not always the best actors.

Emphasize the understanding of the part as well as reading ability.

To assist the director in preparing for rehearsals.

PREPARING THE SCRIPT

The director should prepare a prompt book.

He should assist his players to become familiar with the parts they are to play.

To give the student a better understanding of his role.

FOR THE DIRECTOR

Purchase an 8½ x 11 notebook with enough paper to accomodate your play preferably with a few pages left over.

Did you use one side of your enlarged space to plot exits, entrances and action? Did you use the other enlarged side to record light and sound cues?

Make "windows" in enough pages for each page of the play where you need both sides, unbind one copy of your play and fasten pages in the windows.

To challenge your actors

To assist the actor in preparing the part.

FOR THE ACTOR

Draw a yellow marking pencil through all of the lines that are yours to deliver.

Does the yellow line help you concentrate on the lines assigned to you?

Use a red marking pencil or lead pencil to denote business that concerns you.

Did you wait to put business markings in at the command of your director?

Prepare the part by finding the answer to these questions in the text of the play:

Did your examination of the lines of others help to identify your part?

What is my relation to the other characters?
What do they say about me that tells who I am and how I feel?
What do I say that reveals who I am and how I feel about other people?
Does my part call for any special characteristics?
Does the author give descriptions or suggestions of who I am and what I feel or do?

Did close examination of your lines prove helpful to understanding the part?

Does the author put limitations on what you should put into your part.

assist actors adapt to the tting from the rst rehearsal.

FOR THE DIRECTOR

Ideally rehearsals are held on the stage where the play is performed. When this in not practical, explain to the actors the exits, entrances, stairs, and windows approximately. Make a floor plan.
Urge your actors to concentrate on the immediate, general, and outer environment.

Do you urge them to use props or assimulated props as soon as possible?

aid the actors become thorough- familiar with d at home in the tting.

FOR THE ACTORS

Learn that the immediate environment involves the chair, table, window or entrance involved in your immediate action.
The general environment is that part of the stage visible to the audience.
The outer environment includes the area beyond the exits and entrances.

Can I visualize moving from one immediate environment to another?
As I move from one place to another does my imagination grasp the total environment?
When I make entrances and exits do I concentrate on where I am coming from and where I am going?

THE GOOD PLAY CANNOT BE OVER REHEARSED

THE READING REHEARSALS

Distribute books among the cast members.
Engage an assistant director.
Schedule the rehearsal at a time the entire play can be read and cuts you desire can be made.
Take time to make every member of the cast a part of the play.

Did you delegate authority to your assistant director?

Did the cast take part in discovering the merits of the play?

assist your cast making use the exits, trances, on the t to achieve vement and lance.

THE BLOCKING REHEARSALS

Establish a setting that assimulates the actual floor plan.
Place chairs backward to indicate entrances.
Ask students to use pencils to mark all special positions and crosses in their parts.

Did the cast appear to understand the setting? Did they make notations of their moves?

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	Take time to explain the double cross as a means of achieving balance. Eliminate parallel and extraneous movement. No movement without purpose should be the basic rule.	Did they automatically achieve balance at least part of the time?
To prepare blocking and business required by the play. To continue to discover new possibilities that will lead to a successful production.	WORKING REHEARSALS Immediately following blocking rehearsals give attention to perfection of movement. Eliminate movement without purpose. Eliminate parallel action. See that your actors are playing to the audience. Note: Time for rehearsal in the high school usually allows for no more than one act per session. Two or three working rehearsals following.	Are the actors contributing to the play through movements? Have they ceased to get into tangles that require unnatural replacement? Can they avoid an excess of profile positio
To give the play rhythm and pace. To give your play variety. To challenge your players to be continually creative	THE POLISHING REHEARSALS Note: Most casts shall have had at least three weeks for the rehearsals up to this point. The cast will have had the opportunity to complete memorization. Competent polishing depends on it. Emphasize the necessity of picking up cues. Urge players to listen to the lines of other characters. Work for variety by the use of building to minor climaxes and the use of the dramatic pause. Allow large portions of an act to go without interuption. Help your actors discover areas that require emphasis. Work for variety in rate and volume.	Do they attair climaxes? Are they progressing beyond mere Memorization? Do they continue to discover new possibilities?
To check for the aesthetic distance and empathy of your production.	DRESS REHEARSALS Plan two if possible, at least one with make-up. Check the sight lines so that the entire play is visible to the audience. Check your players for their use of properties and costumes.	Could the cast proceed through the play with little or no interuption? Did they give an impression of total involvement?

Motivating Situation

To motivate the improvement of the student's facility in Discovering Theatre Situation (Activity). Created for the Theatre Student (Type of student) in Senior High Sch. (Grade) coordinated with Theatre classes (Regular curriculum area).

Why? What Happens? Did it Work

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: establish the dramatic elements of life, past and present.	Procedure: **Dramatic Elements of Life** Make a list of moments of great discovery. Consider the events that might have led to the establishment of one or more of the new skills or bits of knowledge. Consider the changes brought about because it was achieved. These situations are suggested by the Secondary School Theatre course of study published by the American Educational Theatre Association. Improvise a scene of events leading to the discovery or brought about because it took place. Make a list of the ten most pressing problems confronting mankind. Do those affecting young people differ from those that concern deaths. Create scenes that demonstrate these problems or ways to deal with them.	Did the students: Were the students stimulated in making sizable lists? Were the lists valid? Did students recognize the dramatic elements? Did their improvisations show signs of characterizing, plot and action?

Motivating Situation

To motivate the improvement of the student's facility in Theatre (Activity). Created for the Entire Class (Type of student)
in Senior High School (Grade) coordinated with Theatre Classes.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To discover that acting is universal All the world is a stage.	Introduce a discussion of Role Playing. Have students consider the difference in their behavior in these situations: 1. Permission to take a trip out of town from parents. 2. Asking your teacher for additional time to hand in an assignment. 3. Making a date with a fellow student you know very well, to go to a show. 4. Approaching a student you hope to become better acquainted with to make the same date. 5. Securing information from your employer that you should probably already know.	Are your students familiar with the term Role Playing? Do they recognize that the persons we are talking to regulate our behavior? Do they see this as a form of acting?

Motivating Situation

To motivate the improvement of the student's facility in Theatre (Activity). Created for the Entire Class (Type of student) in Senior High School (Grade) coordinated with Theatre Classes.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To involve the students in role playing. To follow the discussion in which the various roles we play have been defined.	Role Playing Divide the class into teams of two to four depending on class size. Let each student assume one of the roles established in previous discussions. Have him cast other members of his team in the supporting roles: Father Mother Teacher Employer etc. Set up a situation and improvise. Example: Student (role player), father, mother, younger brother or sister. Role player has an important date and wants the family car. His last time out with her he got home late. Example: Student (role player) is with a group of students. As they break up he is anxious to have one of them join him for the walk or ride home.	Did each member of the team select a role different from that selected by his team members. Did the group play the scene creatively? Did all members of the group become involved in one or more situations? Was there evidence of sincerity and/or discovery?

Motivating Situation

To motivate the improvement of the student's facility in Theatre (Activity). Created for the Entire Class (Type of student)
in Senior High School (Grade) coordinated with Theatre Classes.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To acquaint the student with the play's structure. To consider the play as a stage presentation.	Play Reading Provide the students with copies of modern plays, perhaps ones that you are considering for production. Consider the cast and the setting. Then assign people to the parts. Read it rapidly for the story stopping only to point out special action and unusual business. Determine the antecedent action and initial incedent. Since this is not a literary analysis, stop only to point out opportunities for action, laughter and climaxes.	Were the students aware that the dialogue was written to be spoken? Could they follow the rising action to the climax. Could the protagonist and antagonist be identified. Will the reading of the play lead to more intelligent reading of future plays.

Motivating Situation

To motivate the improvement of the student's facility in Theatre (Activity). Created for the Entire Class (Type of student) in Senior High Schcol (Grade) coordinated with Theatre Classes.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
An outside reading project to widen the students knowledge of the theatre. To aid him in discovering the historical background of modern theatre.	Play Reading At the beginning of the semester inform the students that they will be responsible for reading six plays during the semester. Set due dates that students can meet: Example: 3rd, 5th, 7th, 11th, 14th & 16th weeks. If some freedom is given as to the order of reading the plays a smaller amount of copies will be needed in the library where the books should be on overnight-reserve. Require brief reports on the due dates, give brief content tests near end of quarter or other grading period. Correct tests during a class period to cover high lights of the play. Emphasize the story and dramatic value.	Did your students keep the schedule of reading? Did they have reports in before testing occurred? Did testing bring out that they had read the plays? A suggested list: A Doll's House Ibsen The Hairy Ape O'Neill The Little Foxes Hellman The Glass Menagerie Williams Death of a Salesman Miller Rosencranty & Guildenstern Stoppard

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Motivating Situation

To motivate the improvement of the student's facility in Theatre (Activity). Created for the Entire Class (Type of student) in Senior High School (Grade) coordinated with Theatre Classes.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To develop the ability to achieve a point of concentration. To relax and play together. (The game in this set of exercises were taken from Violo-Spolin's Improvisation for the Theatre. They were selected because they are valuable for warm-up purposes in any speech or theatre situation. However they are not complete by themselves. Spolin's Book has already been recommended as a part of the theatre teachers' library.	Concentration 1. A group of players form a circle. They are given an imaginary ball. After determining the kind they begin tossing it one to the other. They are encouraged to concentrate on its size and shape and to feel its impact when they receive it. The leader may change the type of ball from time to time. 2. The players form a circle with one member in the center. A small object is provided to be passed around at a rate of one pass per second. When the rhythm is set the player with the object calls out a letter. The player in the center names six objects starting with the letter before the object that has continued to be passed, gets back to the person giving the letter. Player with object as the 6th is named takes the center and game proceeds. 3. One play goes to the stage or playing area. He begins an activity in which others can also participart (painting a fence, gathering wood for a camp fire) As others recognize what he is doing they join him. Activity selected will determine whether game proceeds until all are taking part. It may go on if it has meaning. Dialogue may be used but it is not necessary.	Did the player concentrate on the act vity? Did they appear to see and feel the ball? Did it stay the same size and weight until changed by the leader? Did the players establish a good movement for the object? Once the center player got the letter did he concentrate on words rather than the money object? Did the players maintain the established rhythm? Did they avoid giving "odd" letters? Note: If the group is small cut the number to be named. The center player should be able to win. Did all players concentrate on the activity? Did it invite others to become involved? Was the involvement genuine or was there a tendency for some actor to mess around? Were all able to take part as new problems were presented?

Motivating Situation

To motivate the improvement of the student's facility in Theatre (Activity). Created for the Entire Class (Type of student) in Senior High School (Grade) coordinated with Theatre Classes.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To involve the actor in individual exercises involving concentration. To challenge the actor to create a variety of situations.	Concentration As with the exercises where the actors work in pairs it may be desirable to have as many people as the playing area will allow to perform at the same time but each are involved in his own problem. Classmates observing will insure that all are observed. 1. The player chooses where he is trapped: closet, snare, jail cell, elevator. He does not get out. 2. The player establishes a surface height. He puts things on it with a strong impact. 3. The player selects an animate or inanimate object and reveals its life or movement to the audience. 4. The player originates a single definite action with a beginning and an end. Additional exercises suggested by Spolin.	Did the following actions cover at least a minute or two of time? If not, did the actor repeat them? 1. Did the players show originality in his choice? Did he stay in his space? Was he truly trapped? 2. Did his height remain the same? Did he avoid piling things? 3. Was his object recognized? Did he appear to feel it? 4. Was he in contact with the object from the beginning? Was he involved? Did he complete the act?

Motivating Situation

To motivate the improvement of the student's facility in Theatre (Activity). Created for the Entire Class (Type of student)

in Senior High School (Grade) coordinated with Theatre Classes.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To further develop the ability to concentrate. To further relax and play together.	Concentration Players are divided into pairs. In the following exercises several pairs may go to the playing area at the same time. Part of the group should be audience so that all will be observed. 1. Pair face each other. Without revealing identity A becomes the actor and B the mirror. They are invited to change roles from time to time as the game progresses. 2. Two players face each other. An imaginary rope lays between them. Upon a given signal they pick it up and have a tug of war. The rope is the point of concentration. 3. Two players select an activity of their own choice that involve two people and proceed to carry it out: pulling taffee, folding a sheet, laying a rug. Additional exercises suggested by Spolin.	Does the actor present a definite pattern of movement? Does the mirror concentrate on the movement presented? Are the changes smoothly executed? Do the players get the feel of the rope? Do the efforts of the players effect each other? Does the rope remain constant? Does the game effect the players physically? Does the object truly involve two people? Do they seem aware of its size and shape? Does the action begin and end?

Motivating Situation

To motivate the improvement of the student's facility in Theatre (Activity). Created for the Entire Class (Type of student) in Senior High School (Grade) coordinated with Theatre Classes.

hy? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To find and use internal resources. To extend internal resources into observable action.	Using Senses 1. Sit quietly blindfolded or with your eyes closed and become aware of the sounds around you. Teacher may supplement natural sounds. 2. Bring to class three or four common household objects, liquid or solid that have a distinct smell. Using only smell and taste identify as many as possible. Bottle and label them for efficient experiement. 3. Bring to class several uncommon objects. Pass them around the class. Be aware of shape and other characteristics. 4. Bring objects to class capable of stirring the senses (apple, lemon, tea bag). Then without the object reveal the sense impression. 5. Decorate the classroom for a party using imaginary decorations and foods involved. 6. Using sense memory, recall a favorite place, a favorite food, a disliked food. Improvise a scene for each.	1-a. Was your concentration complete or did your mind wander? b. Did your sense of hearing sharpen as the exercise proceeded? c. Are you able to distinguish subtle differences in sounds? d. Can you operate in your environment with just your sense of hearing? 2-a. Do the responses of the class display pleasure of displeasure b. Do we respond overtly to smell? c. Do smell and taste operate together? 3-a. As they are passed around be aware of texture, color, weight taste, and use. b. Do you like them?

(CONT)

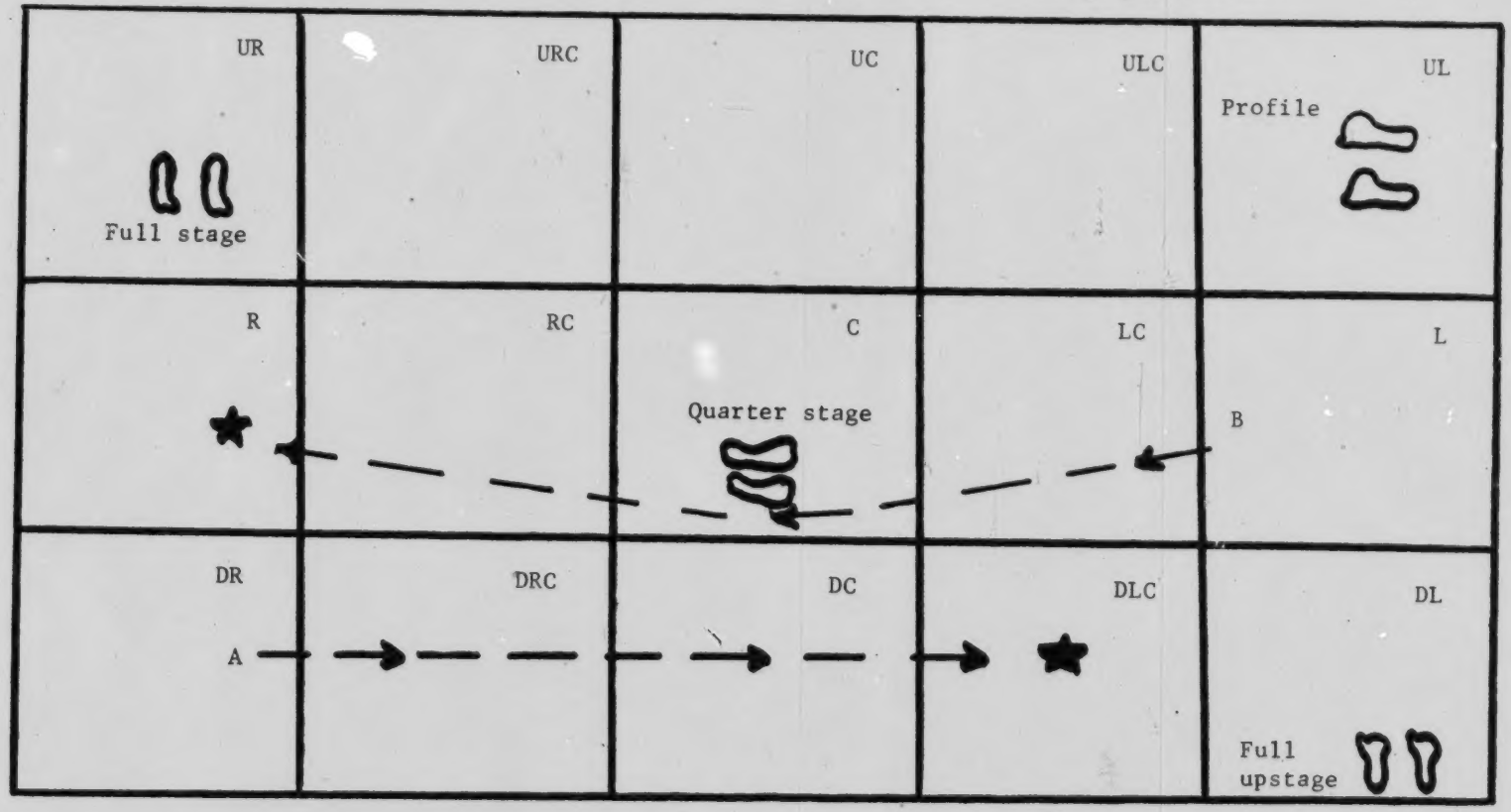
(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
	Samples of exercises leading to "Discovering the process of acting" A Course Guide in the Theatre Arts at the Secondary School Level, American Educational Theatre Association, Wash. D.C.	4-a. How does it feel? b. How does it taste? c. How does it smell? d. How heavy is it? 5-a. Can you recall details? b. Does the situation take on reality? c. Did the recalled senses stimulate action?

MOTIVATING SITUATION

THEATRE Entire Class SENIOR HIGH SCHOOL Theatre Classes

USE OF THE STAGE

This floor plan indicates areas and positions on the procenium stage. Its immediate use if for exercises that follow but its principles apply to plotting all stage positions.



A-B counter cross for balance

Motivating Situation

To motivate the improvement of the student's facility in Theatre (Activity). Created for the Entire Class (Type of student)

in Senior High School (Grade) coordinated with Theatre Classes.

Why? What Happens? Did it Work?

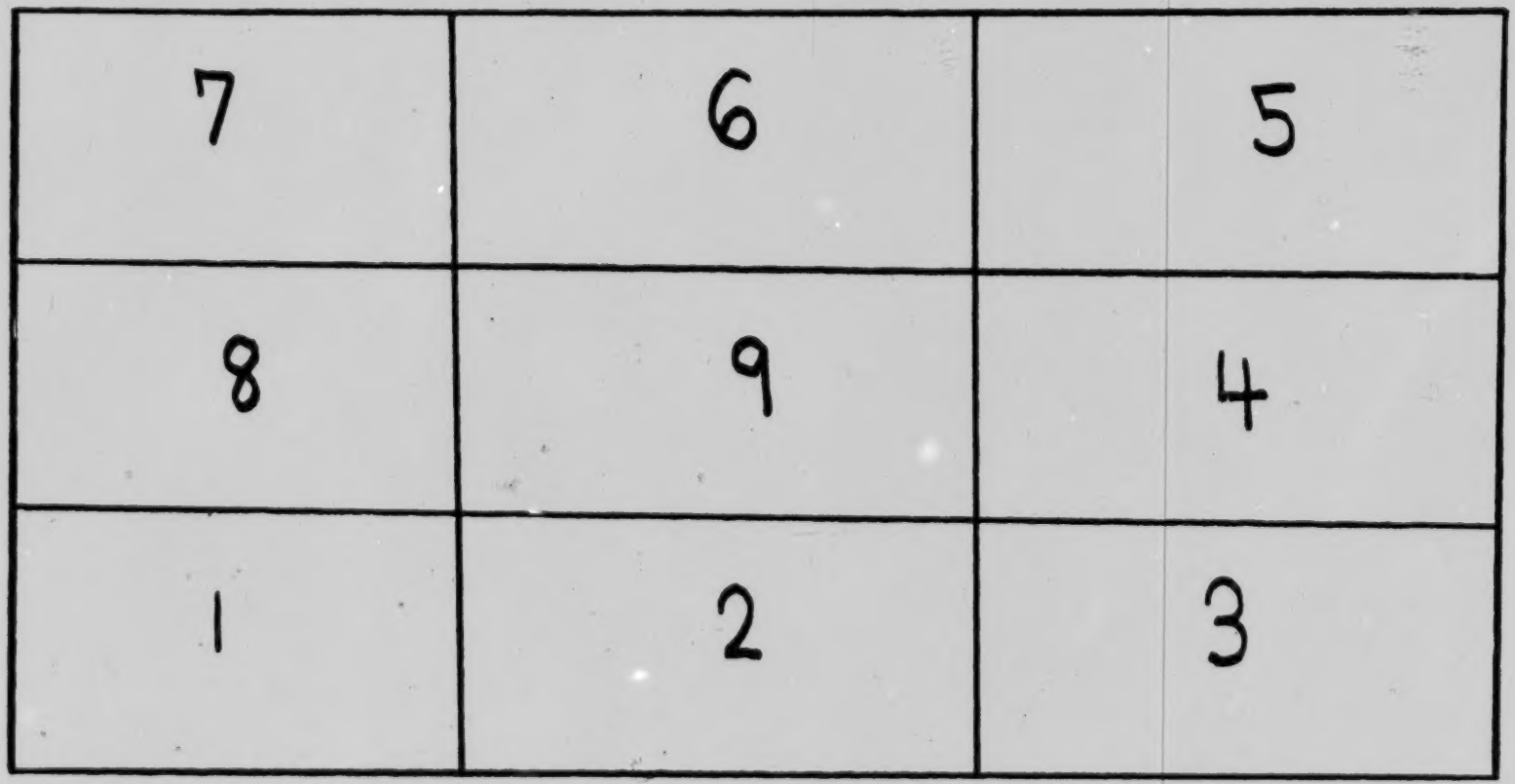
(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To become familiar with positions on the procenium stage. To keep the stage balanced.	Using the Stage Place chairs at UC, RC, and DL 1. A enters DR and crosses and sits DL B enters DR and crosses to C quarter stage R A rises and goes to sit UC B dresses stage by going LC and turns quarter stage right 2. A (entering DR-This is a lovely house and this is a comfortable room.) Sits DL B (entering DR and coming) Why are you sitting there? A rising and going UC (Full stage) B xing LC to dress. That's better (quarter stage R) 3. Have students improvise short scenes making use of the entire stage and changing the setting.	After the scene is done have the students judge it for naturalness and poise. Is it executed better when lines are added? Did the scenes created use the entire stage? Did the scenes have variety?

MOTIVATING SITUATION

THEATRE Entire Class SENIOR HIGH SCHOOL Theatre Classes

THEATRE-IN-THE-ROUND

This floor plan for theatre in the round is in the form of a rectangle since few rooms are square. Stage stances are not included since action is played to all sides. The stage is divided for convenience in blocking.



Motivating Situation

To motivate the improvement of the student's facility in Theatre (Activity). Created for the Entire Class (Type of student)
in Senior High School (Grade) coordinated with Theatre Classes.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To acquaint students with blocking the play in the round. To help the student move freely in the round.	Theatre Classes 1. Place chairs at 6 and 23. This time both face the center of the stage. A enters 1 x's to 23 and sits facing 6 B enters 1 and x's to 9 facing 23 A rises and x's to 6, sits facing 2 B x's to 4 to dress the stage 2. A (entering 1, x's to 9. This is a lovely house and this is a comfortable chair. (sits 23 facing 6) B (enters 1 and x's to 9 facing 23) What are you doing in that chair? A (rising and crossing to 2 facing 9) I can move. B x's to 7 and A to 9; as A sets. That's better. 3. Class is invited to improvise scenes. Entrances will probably be at 1, 3, 5, and 7. The preceeding exercises are suggested by Basic Drama Projects by Fran Overtt Tanner, Clark Publishing Co., Pocatello, Idaho.	Did the students: locate the positions? play to the center of the stage? make use of all sides and all entrances?

Motivating Situation

To motivate the improvement of the student's facility in Theatre Classes (Activity). Created for the Entire Class (Type of student) in Senior High School (Grade) coordinated with Priminary Acting Projects (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: use sensory and emotional recall. to adapt these recalls to a stage setting.	Procedure: Choose and prepare Preliminary Acting Projects before you come to class a scene for imprivisations. Select one of the following or one suggested by them. Make a floor plan. Select a scene that gives you an opportunity for sensory and/or emotional recall. You may pantomime the scene or invite fellow students to be supporting actors. Its your scene, others take their cues from your planning. Happiness- you are waiting for your date to arrive to take you to a very special dance. Surprise- you are at a banquet and hear your name called for a special award. Fear- you are walking in the woods and come upon a snake. Anger- you see someone you know abusing a dog. Relaxation- School is out early and you have an hour of free time. Tiredness:-you have just arrived home from a five mile hike. Pain- you have just dropped a heavy object on your foot. Boredom- The assembly speaker is long and dull.	Did the student: show sincerity? Is it apparent that recall is being employed? Do some of the scenes employ dialogue and action? Was the action consistent with the setting? THIS exercise may be adapted to proscenium or arena stage.

Motivating Situation

To motivate the improvement of the student's facility in Theatre (Activity). Created for the Entire Class (Type of student) in Senior High School (grade) coordinated with Theatre Classes.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: discover and better understand himself. Note: While this is designed for students of theatre, other creative teachers may find it useful using the same or other points of emphasis.	Acting The student should set up a journal. This is not a diary in the strictest sense because entries should be limited to two a day and should be selected from one of three areas: 1. An indicent that was dramatic enough to get unusual reaction from you (joy, sorrow, anger, fear, pleasure, etc.) 2. A sight, situation, or sound that gave you (aesthetic theatre, pleasure: a beautiful picture, music, or move) 3. A moment of discovery for you. Kep a record of the important things you become aware of or learn on a given day. The student should be urged to enter "Nothing today," rather than enter everyday occurrances.	Did the student: make an entry every day over a prolonged period of time? find days when he was tempted to enter more than two? frequently enter "Nothing today"? reveal anything about himself or discover anything about himself show enough enthusiasm that the assignment was extended beyond the original period?

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Motivating Situation

To motivate the improvement of the student's facility in Theatre (Activity). Created for the Entire Class (Type of student) in Senior High School (Grade) coordinated with Theatere Classes.

hy? what Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student: means of achieving a point of concentration through use of his five senses. Note: This set of home work exercises is a must for the student in improvised training, but may be used anywhere for the development of alertness. should probably be introduced by stages with a goal of combining all of them as a daily exercise.	Acting Take not more than one minute in which you concentrate on things around you. Preferably, you select a time or place with which you are thoroughly familiar. Set aside a moment that is devoted to hearing the sounds around you. Put your point of concentration on feeling the texture of an object you have in your hands, either well known or new. When you put it down recall the qualities. When you are eating concentrate on the smell and taste of a given kind of food. When finishing the portion or meal take time to attempt to recall the smell and taste.	During your concentration how many things did you see for the "first time?" How many did you see that you had forgotten about? As you listened, what sounds were continuous? What sounds were confined to the minute you were listening? Did your object develop a "feel" you weren't aware it had? Did you have difficulty in recallin it? Did your concentration on smell and taste enhance your enjoyment of the food? Could you recall the smell and taste the next day?

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INDIVIDUAL SPEAKING

Any time a person encounters the situation of rising and addressing an audience he is faced with an individual speaking situation. The individual speaking area of this course of study should prove beneficial in any case where the speaker addresses an audience, no matter if the act of speaking is on the spur of the moment, well-planned and rehearsed in advance, or at any point between the two extremes of preparation. The ideal to be achieved with this unit is intelligent, effective and responsible speaking as contrasted with unintelligent, irresponsible and ineffective speech.

This area of speech instruction is concerned with two differing phases of speech instruction in the student's education, for it is involved in both the curricular and co-curricular speech activities. Each phase of speech instruction involves varying amount os overlapping, but co-curricular activities usually included in individual speaking are declamation oratory, original oratory and extemporaneous speaking. From the curricular activities, the teacher could possibly use impromptu speeches, speeches for special occasions (or courtesy speeches), speeches based upon a general purpose (entertain, inform, persuade), and speeches based upon a type of discourse (narrative, descriptive, expository, and argumentative.) Both the curricular and co-curricular phases are important to a student's total speech education in order to provide experience in all aspects of individual speaking.

The logical question which is often raised concerning the use of individual speaking in speech instruction is, "Why teach this, when Jimmy will never give a formal speech to an audience after he is out of school?" The answer to this question lies in two parts: first, who knows what Jimmy will do after he is out of school. Jimmy himself really doesn't know what opportunities he will have to use his knowledge of preparing and presenting formal speeches in the future. Second, and more importantly, individual speaking combines within its instruction many of the principles taught in the other units of speech curriculum, including audience analysis, researching, voice and delivery, and organization of ideas.

Individual speaking will be taught as specific units in basic and advanced speech classes, but the educational uses of the various speech types will not be limited to the speech class. English book reports, science class reports on Electricity, Vocational Agriculture, reports on soil conservation practices, and Geography class explanations on the use of maps will all be utilizing one or more of the numerous types of individual speaking. In a student's educational years, the training of properly preparing and presenting

an individual speech to be observed by an audience of some type is an activity worthy of including as a part of a total speech educational process.

General Objectives

1. To understand the principles of presenting various types of individual speeches.
2. To develop communicative skill or competence in speaking to an audience.
3. To eliminate unfavorable presentational traits in speaking.
4. To develop responsibility in the speaker for what he says and how he says it.
5. To understand the role that speakers and their speeches have helped to play in our nation's historical development.

Motivating Situation

To motivate the improvement of the student's facility in Individual speaking (Activity). Created for the Entire class (Type of student) in K-3rd grade (Grade) coordinated with Language Arts (Regular curriculum area).

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: take an active part in class communication activities develop confidence in speaking situations	**Procedure:** Show ant tell: Assign pupils to bring an item to class to show and tell something of interest to the class about it--a toy, picture, unique object, etc. Pupil before the group: Give announcement, weather report, give directions how to reach his home (may use chalk and blackboard) Tall about a trip taken. Current Events: Pupil gives a news item heard on radio or television or discussed in the home.	Did the Pupil: speak distinctly? talk to the group? explain or describe well?

Motivating Situation

To motivate the improvement of the student's facility in Individual Speaking (Activity). Created for the Entire class (Type of student) in 4-6 grades (Grade) coordinated with Language Arts (Regular curriculum area).

hy? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: take active part in class communication activities project words well phrase ideas clearly	Procedure: Book report: Each student gives a short report on a book he has read. The report should include information concerning the author, a review of the story or material read, and high lights of the book. Radio Program: Pupils assigned individual performances before a microphone. The microphone may be attached to a recorder and the performance recorded for later review. A 15 to 25 foot cord on the microphone will enable the teacher to operate the recorder with less disturbance to the speaker. Pupils may be assigned special announcing duties: station announcer, weather man, sports announcer, newscaster, community events announcer, school announcements, reading of advertising announcements with role playing--housewife, businessman, etc.	Did the student: organize his report well present his material in an interesting manner communicate well respond to the assignment with enthusiasm handle role effectively demonstrate confidence and pois

Motivating Situation

To motivate the improvement of the student's facility in Individual speaking (Activity). Created for the Entire Class (Type of student) in Sr. High School (Grade) coordinated with Speech Class (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: experience the technique of assembling, organizing and presenting speech to entertain learn the proper role of vocal inflection pauses and timing	Procedure: Assign a speech to entertain (to provide a pleasant interlude, not necessarily to break up the group with laughter) Have a sentence outline submitted at least two days before assignment is due. Options- Present an after dinner speech	Did the student: have an organizational consistency in his speech? make good use of timing and voice in the presentation? show improvement in his speaking? was the speech entertaining?

Motivating Situation

To motivate the improvement of the student's facility in Individual Speech (Activity). Created for the Entire Class (Type of student) in Senior High School (Grade) coordinated with Speech Class.

hy? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the students to: experience the specific technique of assembling, organizing and presenting an informative speech. eliminate the fear of speaking before an audience. prepare properly a sentence outline. learn good methods of evaluation of other speakers. properly use visual aids with a speech.	Procedure: Assign a Speech to Inform (provide information) Have a sentence outline submitted at least two days before the assignment is due. Options: Designate another student or students to write evaluations and be prepared to present oral comments on the speech. Assign this speech to be presented with visual aids.	Did the student: present information in the speech? utilize a good organization plan? utilize nis voice and body to enhance his presentation of information? show improvement in his speaking?

Motivating Situation

To motivate the improvement of the student's facility in Individual Speaking (Activity). Created for the Entire Class (Type of student) in Senior High School (Grade) coordinated with Speech Class.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: experience the technique of assembling, organizing and presenting a speech to persuade. properly prepare a sentence outline to persuade. learn the role of proof in aiding persuasion. utilize responsible means of proof in persuading. support ideas under pressure. utilize good methods in evaluating other speakers. be prepared to adapt to audience reactions during the speech.	Procedure: Assign a speech to persuade (to stimulate to convince or to secure action). Have a sentence outline submitted at least two days before assignment is due. Options: Require reliable proof or support material in the speech. Speech to persuade followed by a heckling period during which the speaker must support his points under pressure. Designate student evaluators to write or orally present comments on the speech. Speech to persuade presented under audience heckling.	Did the student: show improvement in his presentational skills? Was the student: persuasive in his speaking? able to support his points under the pressure of heckling? able to adapt to the audience's questions during the speech? Were the student's evaluations: helpful to the speaker? Was the speech: logically organized? true to the outline presented? given in a reasonable manner? Was the proof used: reliable?

Motivating Situation

To motivate the improvement of the student's facility in Individual Speaking (Activity). Created for the Entire Class (Type of student) in Senior High School (Grade) coordinated with Speech Class.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: understand the role of various specialized speech types. present a speech for a special occasion.	Procedure: Assign a series of special occasion speeches for the class (including after dinner speeches, making introductions, responding to introductions, nomination and acceptance speeches, presentation and acceptance speeches, speeches of welcome and response, and speeches of commemoration).	Did the student: convey the proper message in accordance to the occasion intended?

Motivating Situation

To motivate the improvement of the student's facility in Individual Speaking (Activity). Created for the Entire Class (Type student) in 11 - 12 (Grade) coordinated with Speech.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: study a problem thoroughly. overcome prejudices by reflective and logical analysis. prepare an interesting speech.	Reflective Experience Speech: Each student prepares a 5 to 6 minute speech on a subject which involves personal experience. 1. The student selects an experience that has caused him to do some serious thinking concerning the problem associated with it. i.e. hitch-hiking, race equality, prejudice, sportsmanship, economic inequality, pollution. 2. The student does research on the subject; finds as much information as possible. Talks with others who are informed and have had experience with the subject. 3. On the basis of careful study forms his conclusions. 4. His personal experience is presented in the introduction, he develops his point of view on the problem and the way it should be handled in the body of the speech. Form of conclusion is optional. See Thonssen, Lester, and Howard Gilkerson, Basic Training in Speech, Boston, D.C. Heath and Co., 1953, pp. 13-19.	Did the student: relate the experience well? demonstrate effective, responsible speech? Was the student: fair minded? Did the speech: show evidence of careful thinking and an analysis?

Motivating Situation

To motivate the improvement of the student's facility in Individual Speaking (Activity). Created for the Entire Class (Type of student) in Jr. High School (Grade) coordinated with Co-curricular Forensics or Speech Class (Regular Curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: learn to give a well-prepared speech on a specific topic with a minimum amount of preparation time. become familiar with contemporary problems. be able to defend statements in a speech under pressure of questions. be able to ask pertinent questions about another speech. become familiar with the duties of being chairman of a speech round.	Assign a 5 to 7 minute extemporaneous speech on a contemporary topic. Options: 1. Have students draw three topics and select one to speak upon. 2. Have students prepare within an allotted time of forty-five minutes to one hour. 3. Utilize the South Dakota Cross-Question System of pairing each speaker to answer a question orally submitted by another speaker (each speaker will ask one question and answer one question) allow one minute for the question and two minutes for the answer. 4. Use a Chairman to announce the speakers and their topics, to keep time, and announce the order for questions and answers ("We are now ready for the question and answer period, Speaker No. _____, Mr. _____ will return to the platform. He spoke on the subject: '_____'. He will be questioned by speaker No. _____, Mr. _____."	Did the student: show a knowledge of the contemporary problem on which he spoke? effectively answer the question asked on his speech? ask a question with economy of language pertinent to the speech? effectively chair the speech round? Was: the speech well prepared and in answer to the topic question?

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Motivating Situation

To motivate the improvement of the student's facility in Individual Speaking (Activity). Created for the Entire Class (Type student)

in Senior High School (Grade) coordinated with Speech Class.

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: organize materials in a limited amount of time. use the voice and body effectively in speech presentation. be selective in his choice of speech content. feel at ease in "no preparation" situation. be familiar with current affairs.	Assign impromptu speeches (speeches presented with little or no previous preparation) i.e. 1. Have the students submit topic questions on current affairs in advance. 2. At the beginning of the period, the first speaker will randomly draw three topics, select one to speak upon, and be given a designated amount of time to prepare the speech. 3. While the first speaker gives his speech, the second speaker will follow the same procedure of topic selection and preparation. 4. The length of the speech and time for preparation can be determined by the teacher. 5. The emphasis in this speech should be upon the organization and presentation of ideas rather than the content of the speech.	Did the student: use a good organizational pattern? use his voice and body effectively in the presentation? select relevant materials in the speech content? remain composed while speaking? show evidence of familiarity with his topic question?

Motivating Situation

To motivate the improvement of the student's facility in Individual Speaking (Activity). Created for the Entire Class (Type of student) in Senior High School (Grade) coordinated with Co-curricular Declamation or Speech Class (Regualr curriculum area).

hy? what Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: learn the methods of speech organization used by other speakers. learn to use voice in conveying the ideas of another speaker. gain poise in speech presentation.	Prepare an oratorical declamation for presentation by memory or by reading.	Did the student: command attention? make effective use of his voice and body? show poise? demonstrate an understanding of the author's speech structure (build climaxes with appropriate force, intensity and vigor etc.)?

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Motivating Situation

To motivate the improvement of the student's facility in Individual Speaking (Activity). Created for the Entire Class (Type of student) in Senior High School (Grade) coordinated with Co-curricular Activities or Speech Class (Regular curriculum area).

Why? What Happens? Did it Work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: organize speech materials. support speech statements appropriately and unobtrusively. polish the written style of a speech. polish the delivery style of a speech.	Assign an original oration to be completely written out and memorized for presentation. (For clarification, see the rules section of the yearly Speech Bulletin published by the South Dakota High School Activities Association, Pierre, South Dakota)	Did the student: organize the speech well with an attention-getting introduction and a logical conclusion? support the statements in the speech with appropriate illustrations, examples and statistics? present the speech with good grammar and appropriate word choices? deliver the speech smoothly with good articulation, vocal inflections, and pauses?

Motivating Situation

To motivate the improvement of the student's facility in Individual Speaking (Activity). Created for the Entire Class (Type student) in Junior or Senior High (Grade) coordinated with Speech Class.

Why? What Happens? Did it work?

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
To teach the student to: understand the importance of gesture, facial expression, and bodily movement in communication. use facial expression, bodily movements, and gestures in speaking.	Assign activities requiring the use of gestures, facial expression, and bodily movement. 1. Play the game of Charades and discuss the principles of bodily movement, gestures, and facial expression as used to communicate in charades. Procedure for Charades: A. Divide the class into teams of four to six members, each selecting one member as chairman and another as timekeeper-scorer. B. Have each member of a team write out a topic to be performed and give it to their chairman. C. The chairmen exchange topics. D. A member of one team selects a topic, acts it out for his own teammates who will try to guess the exact wording of the topic. E. The timekeeper-scorer must stop the Charade after two minutes if the topic has not been guessed or record the exact amount of time taken to guess it. F. Following the first player, a member of the other team will follow the same procedure. G. Each player will follow in turn. H. The winning team is the one with the least amount amount of time consumed.	Did the student: understand the importance of face, hands, and body in completing the communication message? use facial expression, gestures, and bodily movement in completing their messages?

(CONT)

(OBJECTIVES)	(PROCEDURE WITH MATERIALS)	(EVALUATION CRITERIA)
	2. Have students, individually or in teams, prepare short pantomimes, discuss the degree of effectiveness achieved in conveying a message or story be each student.	

BASIC SPEECH COURSE

It is hereby recommended that the basic speech course be offered by a speech-qualified teacher on the Sophomore level separate from the general English program. It is also recommended that electives be offered beyond this course. It is realized that this can not all be done. Sometimes it is intergrated with the English course, sometimes it is a separate semester within the English program. Since all these variables are available no specific plan can be provided. What has been done is to provide a list of the possibilities and some criteria for selection.

Before going any further it should be pointed out that just because there is a class in speech, does not obviate the teaching of speech in other classes, especially the upper English courses. For recommendations in other courses and on other levels, see the section on "division of emphasis" in the introduction.

This completes the overview of the basic speech course. Its contents depend on the speech background of the students, the amount of time available, and the teacher's background and interest. The second section is a list of unit possibilities. The third section is a set of examples used or recommended by others. The fourth section will deal with extra-curricular activities.

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Unit Suggestions

The following are possible speech units; some duplicate, some overlap, some subordinate. They are provided simply to give you a basis on which to build.

- General Subjects
  - How to give a Speech
  - Introduction to Speaking
  - The Speech Situation
  - Analyzing the Audience
  - Speech Subjects
  - Evaluating Speeches
  - Speech and Democracy
- General Speech Areas
  - Research
  - How to use the Library
  - Courtesy
  - Interviews
  - Mass Communication
  - Interpersonal Communication
  - Speech History
  - Listening
  - Thinking
  - Conversation
  - Story Telling
  - Theatre
    - Production
    - Drama
    - Acting
- Activities
  - Parliamentary Procedure
  - Public Speaking
  - Broadcasting
- Activities (cont.)
  - Pantomime
  - Formal Speeches
  - Interpretation
    - Literature
    - Process
    - Choral Speaking
    - Chamber Theater
    - Reader's Theater
    - Oratory
  - Original Oratory
  - Argumentation
    - Discussion
    - Debate
- Organization
  - Developing Ideas
  - Supporting Ideas
  - Introductions
  - Conclusions
  - Speech Rhetoric
- Delivery
  - Voice Mechanism
  - Hearing Mechanism
  - Body Action
    - Gestures
    - Platform Movement
  - Visual Aids
  - Projection
- Types of Speeches
  - Speech to Inform
  - Speech to Demonstrate
  - Speech to Entertain
  - Speech to Build Social Cohesion
  - Speech to Convince
- Language
  - Phonetics
  - Pronunciation
  - Diction
  - Enunciation
  - Articulation
- Equipment
  - Telephone
  - How to be on Camera
  - Tape Recorder
  - Microphone
  - How to use a Camera
  - Video Tape Equipment
  - Films
  - Media
- Speaking Notes
  - Impromptu
  - Extemporaneous
  - Manuscript
  - Memorization
- Techniques
  - Persuasion
  - Evidence
  - Reasoning

Examples of Course Possibilities

Below are several suggested outlines of Speech courses. There you may see what different persons or groups have suggested. You may use one, or compile one from several, or compile one of your own using them as a guidline, taking into account your own background and interests. With each listed unit is the time alotted. Note, some of the courses are not designed for a semester period.

The first example comes from the English Course of Study, the current curriculum guide in English for the State of South Dakota (Bulletin No. 84).

Introduction (2) history of speech, speech occasion, stage fright
Research Skills (2)
Discussion (2)
Delivery (2) voice, personality, directness, poise, bodily action, gestures
Preparation of Speeches (5) picking subject, purpose, narrowing subject, making outline, types of speaking, notes or speaking types, (impro., extemp., manuscript, memorized)
Types of Speeches (2)
Parliamentary Law (1)
Argumentation (2)
Oral Interpretation (1)

Dr. Charles Balcer, president of Augustana College, and Dr. Hugh Seaburry, in their Teaching Speech in Today's Secondary Schools (Holt, Rinehart and Winston, Inc.), note the three types of approach Fundamentals, or the basic parts of communication, Activities, or learning by doing, and subject matter, or academic knowledge of speech.

Fundamentals Approach
Orientation and Diagnosis (1)
Basic Content of Ideas (2)
Organization of Ideas (2)
Developmental or supporting Details (2)
Adjustment to the Speech Situation (1)
Bodily Action for Communication (2)
Voice Usage (1½)
Enunciation, Articulation, and Pronunciation (1½)
Language (2)
Adaption in the Speech Situation
Examinations, Interruptions, etc. (1)

Activities Approach (1 year program)
Orientation and Diagnosis (1)
Informal Speech Activities (2)
Public Speaking (5)
Discussion (3)
Debate (3)
Parliamentary Procedure (3)
Exams, etc. (1)
Oral Reading and Interpretation (3)
Choral Speaking (2)
Storytelling (2)
Dramatics (6)
Radio and Television Speech and Drama (4)
Exams, etc.

Subject Matter Approach
Assigned Oral Reports
Study Questions

Lewis, Everett, Gibson and Shoen's Teaching Speech (Charles E. Merrill) also suggests the three approaches and adds a fourth, the combination or eclectic approach.

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Fundamentals Approach (six weeks)
Adjustment (2 days)
Stage Fright (1 day)
Voice and Diction (1 day)
Breathing System (2 days)
Directing System (1 day)
Resonating System (1 day)
Articulating System (1 day)
Voice (3 days)
Listening and Observing (2 days)
Bodily Action (4 days)
Semantics (2 days)
Phonetics (6 days)
Test (1 day)

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Activities Approach (Take Time Needed)
Speech to Inform
Speech to Demonstrate
Speech to Stimulate
Speech to Persuade
Speech to Entertain
Speech to Convince
Speech for Special Occasion

Subject Matter Approach
Study of Speech Models
Listening Assignments

Eclectic Approach (six weeks)
Informal Speaking
The Telephone Conversation
The Interview
Public Speaking
Selecting Topic
Determine Purpose
Gather Materials
Outline Speech
Patterns of Reasoning

Extracurricular Activities

In an address to the Speech Association of South Dakota, Dr. Charles Balcer noted a time in the past when North Central Associates attempted to outlaw speech extracurriculars for various reasons. They relented under pressure, but indicated that these areas should be dealt with in the classroom. There are various other good reasons for having Interpretation, Debate, and Theater in the classroom. One good reason is that basic ideas and concepts need not be covered during contest or performance preparation. One thing that should be pointed out is that the fundamental or basic speech course is not the place to do this.

There are several ways to accomplish this. The best way is to have semester or year courses in the subject area. Unfortunately, most schools cannot accomplish this. One way is to offer credit for extracurricular work. Using this, however, one must set up criteria for evaluation and let the participants know what they are. Another possibility might be micro-courses-two to four week sections dealing with extracurriculars and advanced speech areas. Slightly longer mini-courses running from an eighth to a quarter of the year might be used to cover the same areas. The same areas and designations might be covered by using alternate day or split class scheduling.

Examples:

Micro-courses (4½ weeks) Oral Interp.*Debate*, Theater *, Individula Events*, Discussion, Mass Communication, Advanced Public Speaking, Drama

Mini-Courses (9 weeks) Oral Interpretation*, Debate*, Theater*, Mass Communication and Media

*Attempt to match contests

SPEECH ON THE CONTRACT PLAN

The rationale underlying the Contract Plan exercises is predicated on several factors:

1. Levels of potential achievement in speaking differ greatly both initially and ultimately.
2. Different students will be taking the course for individualized reasons.
3. "Grades" should be minimized and "results" should be maximized.
4. According to Theodore Clevenger's studies, the speaking situation of itself is sufficiently "frightening"--pressure of "grades" can only add to this situation and further reduce the development of the potential ability of the student.
5. More immediate feedback on "satisfactory or unsatisfactory" evaluation of the exercises not only provides positive reinforcement but also enables the student to judge his progress at all times.
6. The "Contract Plan" provides ample opportunity for more proficient students or those to whom "grades" are important to achieve those "grades"--without placing them in competition with the less proficient.

Evaluation of the Contract Plan

Contract "C"--Exercises to be completed at a satisfactory level by those students desiring to contract for an achievement level of C

1. The student must satisfactorily complete the first 5 oral exercises in the progymnasmata sequence.
2. Based upon class discussion and lecture and supplemented with his individual study, the student must submit in written form a succinct commentary on the vital attributes of each of the 11 units of instruction.

Contract "B"--Exercises to be completed at a satisfactory level by those students desiring to contract for an achievement level of B.

1. The student must satisfactorily complete the three areas of Contract C.
2. The student must satisfactorily complete exercises 6 and 7 in the progymnasmata sequence.
3. The student must satisfactorily complete a written summary and commentary of two related speech areas or subjects drawn from his individual study and research.

Contract "A"--Exercises to be completed at a satisfactory level by those students desiring to contract for an achievement level of A.

1. The student must satisfactorily complete the three areas of Contract C.
2. The student must satisfactorily complete area 2 of Contract B.
3. The student must satisfactorily complete a final oral exercise--the topic for this exercise is to be drawn from a local or state industry, business,

event, or happening and must be researched with no less than five sources--three of which must be oral interviews.
A final 7-9 minute extemporaneous speech is to be delivered on this topic.

Evaluation--All exercises will be deemed either "satisfactory" or "unsatisfactory" and the student will repeat until he has "satisfactorily" completed the exercises in his contract of proficiency.

Motivating Situations For Contract Plan Speech

A. Subjects for the following sequential progymnasmata exercises are to be drawn from recent areas of local, state, or national interest wherever such recency is pertinent.

B. Subjects are to be of sufficient difficulty to be comparable with the individual ability of the student.

C. For each exercise, the student is to submit:
   1. Bibliographic sources
   2. Speech notes (or manuscript where required)
   3. Outline

I. Recounting a story 5-7 minutes--Extemp.
   A. Observe the time
   B. Be aware of the organizational patterns
   C. Emphasize the climax
   D. Utilize the narrative interest

II. Recounting an historical narrative 5-7 minutes--Extemp.
   A. Narrative drawn from history or recent past
      1. Select and order materials carefully
      2. Determine points of emphasis
   B. "Alternate Possibility" historical narrative--"What if this..."
      1. Be imaginative
      2. Utilize interpretation and inference

III. Chria-citation of a famous saying 6-8 minutes Extemporaneous
   A. Steps
      1. Cite saying
      2. Praise the author and tell about him

3. Discuss the motivation for the author's statement
4. Offer examples in comparison and contrast if pertinent
5. Cite analagous reactions by others
6. Quote other authors on the same topic if pertinent
7. Conclude

B. Skills
1. Strive for unity and coherence
2. Limit and organize carefully

IV. Statement and Refutation 7-9 minutes Extemporaneous
A. Be aware of supporting materials
B. Utilize arguments carefully
C. Observe skills of assignment III

V. Praise or blame of a subject 5-7 minutes Manuscript
A. Observe all aspects of assignment IV
B. Select and limit topic carefully

VI. Comparison 7-9 minutes Extemporaneous speaking
A. Analyze relationships carefully
B. Support relationships clearly and specifically

VII. Discussion of proposition 8-10 minutes Extemporaneous speaking
A. Practice discrimination and substantiation of opinion with evidence
B. Test and arrange evidence carefully
C. Utilize the elements of persuasion, "proof", and reasoning

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